THE COMEDY OF ERRORS

EDITED BY W. J. ROLFE

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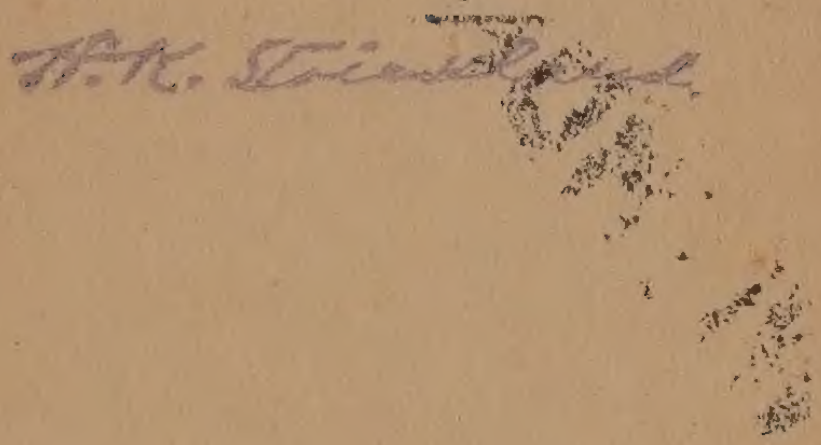

EPHESUS.

SHAKESPEARE'S

THE COMEDY OF ERRORS

EDITED, WITH NOTES

BY

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ILLUSTRATED

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THE COMEDY OF ERRORS.
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PREFATORY NOTE

THIS play, which I first edited in 1881, has now been very thoroughly revised on the same general plan as the earlier volumes in the series. The Notes have been materially enlarged.

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SYRACUSE.

CORINTH

INTRODUCTION TO THE COMEDY OF ERRORS

THE HISTORY OF THE PLAY

THE precise order of the early comedies cannot be definitely settled, but *The Comedy of Errors* probably followed *The Two Gentlemen of Verona*, though some critics believe that it preceded that play. All agree that it was one of the earliest of the plays, though first printed in the folio of 1623. It is quite certainly the "*Comedy of Errors*, like to Plautus his *Menechmus*," which, according to the *Gesta Grayorum*, was played at Gray's Inn, in December, 1594. The pun in iii. 2. 121 on France "making war against her heir" would seem to show that the play was written between August, 1589, when the civil war about the succession of Henry IV.

began, and July, 1593, when it ended. A writer in the *North British Review* (April, 1870) attempts to show that events in French history of earlier date are alluded to. Henry of Navarre, he says, became *heir* to the throne on the death of the Duke of Anjou in 1584, and remained so until he became king on the murder of Henry III., August 2, 1589.

The majority of editors date the play in 1591, though some place it as early as 1589 and others as late as 1593.

The performance of the play at Gray's Inn during the Christmas holidays of 1594 was notable in more ways than one. The students had made preparations for revels on a scale of exceptional magnificence. The sports were to include burlesque performances, masques, plays, and dances, as well as processions through London and on the Thames. A mock court was held at the Inn under the presidency of one Henry Helmes, a Norfolk gentleman, who was elected Prince of Purpoole, the ancient name of the manor, other students being elected to serve under him in the various offices appertaining to royal government. The grand entertainment of all was arranged for the evening of Innocents' Day, December 28, on which occasion high scaffolds had been erected in the hall for the accommodation of the revellers and the principal guests. The students of the Inner Temple, as an embassy credited by their Emperor, arrived about nine o'clock "very gallantly appointed." The ambassador was "brought in very

solemnly, with sound of trumpets, the King-at-Arms and Lords of Purpoole making to his company, which marched before him in order; he was received very kindly by the Prince, and placed in a chair beside his Highness, to the end that he might be partaker of the sports intended." Complimentary addresses were then exchanged between the Prince and the ambassador, but, owing to defective arrangements for a limitation of the number of those entitled to admission on the stage, there followed a scene of confusion which ended in the students of the Temple retiring in dudgeon. "After their departure, the throngs and tumults did somewhat cease, although so much of them continued as was able to disorder and confound any good inventions whatsoever; in regard whereof, as also for that the sports intended were especially for the gracing of the Templarians, it was thought good not to offer anything of account saving dancing and revelling with gentlewomen; and after such sports a *Comedy of Errors* . . . was played by the players, so that night was begun and continued to the end in nothing but confusion and errors, whereupon it was ever afterwards called the Night of Errors."

On the next evening there was a Commission of Oyer and Terminer at Gray's Inn to inquire into the disturbances of the previous night, the cause of the tumult being ascribed to the intervention of a sorcerer, who was accused of having "foisted a company of base and common fellows to make up our disorders with a

play of error and confusions." It is almost certain that this uncomplimentary description refers to the Lord Chamberlain's company, who were the owners of the play and performed it on this occasion. It was the custom of the Inns of Court at that time to engage professional actors for their dramatic entertainments. It would appear that the students endeavoured to exculpate themselves by throwing the blame of the disorder upon the players.

Gray's Inn still stands in Gray's Inn Lane (leading from the north side of Holborn) in London. It derives its name from the family of Grey de Wilton, to whom it anciently belonged. The vast court, with the steep roofs and small-paned windows, encloses the elegant hall (built in 1560), in which, at all festive meetings, the only toast proposed is "the glorious, pious, and immortal memory of Queen Elizabeth," who always treated the members of the Inn with great distinction.

Bacon, who became a bencher of Gray's Inn in 1586, wrote his *Novum Organum* there — but not *The Comedy of Errors*, we may safely say. His father, Sir Nicholas Bacon, had been among the many eminent men who were members of the institution; like Sir William Gascoigne, the judge who condemned Prince Hal to prison for contempt of court, Bishop Gardiner, Bishop Hall, and Archbishop Laud. On the west side of the gardens "Lord Bacon's Mount" stood until recent years, corresponding to the "mount of some pretty height, leaving the wall of the enclosure breast high, to

look abroad into the fields," which he recommends in his Essay "On Gardens."

These gardens were a fashionable promenade in the time of Charles II. Pepys, writing in May, 1662, says: "When church was done, my wife and I walked to Gray's Inn, to observe the fashions of the ladies, because of my wife's making some clothes." In 1621 Howell had written of them as "the pleasantest place about London, with the choicest society." At that time, and much later, the Inn was almost in the country, for we read in the *Spectator* (no. 269): "I was no sooner come into Gray's Inn Walks but I heard my friend (Sir Roger de Coverley) upon the terrace, hemming twice or thrice to himself with great vigour, for he loves to clear his pipes in good air, to make use of his own phrase," etc.

Gray's Inn is described by Dickens in *The Uncommercial Traveller*, and by Hawthorne in his *English Note Books*. The latter remarks: "Gray's Inn is a great quiet domain, quadrangle beyond quadrangle, close beside Holborn, and a large space of greensward enclosed within it. It is very strange to find so much of ancient quietude right in the monster city's very jaws, which yet the monster shall not eat up — right in its very belly, indeed, which yet, in all these ages, it shall not digest and convert into the same substance as the rest of its bustling streets. Nothing else in London is so like the effect of a spell as to pass under one of these archways and feel yourself transported from the

jumble, rush, tumult, uproar, as of an age of week-days condensed into the present hour, into what seems an eternal Sabbath."

More than one writer has referred to the Middle Temple Hall (where *Twelfth Night* was played in 1602) as the only building still remaining in London where one of Shakespeare's plays is known to have been performed in his lifetime; but the hall of Gray's Inn is another, though the only other.

The Comedy of Errors is the shortest of the plays, having only 1778 lines ("Globe" edition), while *Hamlet*, the longest, has 3930, *Richard III.* 3620, *Troilus and Cressida* 3496, etc. The next shortest is *The Tempest* with 2065, the next *Macbeth* with 2108, and the next *A Midsummer-night's Dream* with 2180. The average length of the entire series of plays is about 3000 lines.

The Source of the Plot

The general idea of the plot is taken from the *Menæchmi* of Plautus, but with material changes and additions. To the twin brothers of the Latin dramatist are added twin servants, and though this increases the improbability, yet, as Schlegel observes, "when once we have lent ourselves to the first, which certainly borders on the incredible, we should not probably be disposed to cavil about the second; and if the spectator is to be entertained with mere perplexities, they cannot be too much varied."

General Comments on the Play

Coleridge, commenting on this play in his *Literary Remains*, remarks: "The myriad-minded man, our, and all men's, Shakspeare, has in this piece presented us with a legitimate farce in exactest consonance with the philosophical principles and character of farce, as distinguished from comedy and from entertainments. A proper farce is mainly distinguished from comedy by the license allowed, and even required, in the fable, in order to produce strange and laughable situations. The story need not be probable, it is enough that it is possible. A comedy would scarcely allow even the two Antipholuses; because, although there have been instances of almost indistinguishable likeness in two persons, yet these are mere individual accidents, *casus ludentis naturæ*, and the *verum* will not excuse the *inverisimile*. But farce dares add the two Dromios, and is justified in so doing by the laws of its end and constitution. In a word, farces commence in a postulate which must be granted."

But though the play is a farce rather than a comedy, so far as the plot is based upon the confusion of identity in the adventures of the twin brothers and the twin slaves, it is not a mere farce—something, indeed, which Shakespeare seems to have been incapable of writing. With this farcical plot he has interwoven a pathetic story of domestic affection and misfortune, with which the play begins and with which it ends, when the sor-

row upon which the curtain rose is turned to gladness as it falls. There is nothing of this in the old Latin play, and only one or two of the commentators have alluded to the manner in which the young Shakespeare idealized and ennobled the story. Drake, in his *Shakespeare and his Times* (1817), hints at it thus: "In a play of which the plot is so intricate, occupied in a great measure by mere personal mistakes and their whimsical results, no elaborate development of character can be expected; yet is the portrait of Ægeon touched with a discriminative hand, and the pressure of age and misfortune is so painted as to throw a solemn, dignified, and impressive tone of colouring over this part of the fable, contrasting well with the lighter scenes which immediately follow — a mode of relief which is again resorted to at the close of the drama, where the reunion of Ægeon and Æmilia, and the recognition of their children, produce an interest in the dénouement of a nature more affecting than the tone of the preceding scenes had taught us to expect."

Verplanck (whom I quote, as elsewhere, because his admirable criticisms are out of print, and seldom to be found in the libraries) remarks: —

"There are about ten or twelve plots of comic accident that have come down to our times from remote antiquity — some in the narrative form and others in the dramatic — which are so rich in unexpected or ludicrous situations and circumstances, so fertile in new suggestions and combinations, that they have passed

along from generation to generation, through various languages and widely differing forms of society, always preserving the power of interesting and amusing, and affording to one race of wits and authors after another a happy groundwork for their own gayety or invention.

"Among these is the story of the *Menæchmi* of Plautus, founded on the whimsical mistakes and confusion arising from the perfect resemblance of twin brothers. Plautus is to us the original author of this amusing plot; but it is quite probable that the old Latin comic writer stands in the same relation to some Greek predecessor that the moderns do to him. There are some Greek fragments preserved of a lost play of Menander's, entitled *Didymi*, or The Twins, which, there is great probability, was the original comedy here adapted by Plautus, as it is known he did other Greek originals, to the Latin stage. The subject became a favourite one among the dramatists of the Continent at an early period of our modern literature. A paraphrastic version or adaptation of the *Menæchmi* was, it is supposed, the very earliest specimen of dramatic composition in the Italian language; and, in various forms and additions, more or less fanciful, the subject has kept possession of the Italian stage. There is also a Spanish version of it about the date of *The Comedy of Errors*. In France, Rotrou, the acknowledged father of the legitimate French drama, introduced a free translation or imitation of Plautus's original upon the French stage. Le Noble farcified it some years after into *The Two*

Harlequins; and, finally, Regnard, in a free and spirited imitation, transferred the scene from Asia Minor to Paris, adapted to French manners and habits, clothed his dialogue in gay and polished verses worthy of the rival of Molière, and made the *Menæchmi* a part of the classic French comedy.

"Such was the early and wide-spread popularity of this plot, before and soon after Shakespeare's time, which I mention rather as a curious fact of literary history, or perhaps of the philosophy of our lighter literature, than as directly connected with Shakespeare's choice of a subject; for, indeed, there is no clear indication that he had recourse to any other original than the Latin of Plautus himself. Of this there was, indeed, a bald and somewhat paraphrastical translation by Warner, which it is possible (though there is little probability of it) that Shakespeare may have seen in manuscript. This was published in 1595, which is later than the probable date of *The Comedy of Errors*. There is also evidence of the existence of an old play called *The Historie of Error*, which was acted at court in 1576–77, and again in 1582, and is conjectured by the critics to have been founded on the same plot; but this seems a mere gratuitous conjecture, for which no reason but the use of the word 'error' in the title has been assigned. That title would rather designate a masque or allegorical pageant of Error than a comedy of laughable mistakes. There is no resemblance between Warner's translation and *The Comedy of Errors*, in any peculiarity of lan-

guage, of names, or any matter, however slight, which could not (like the main plot) have been drawn from the original by a very humble Latinist. The accurate Ritson has ascertained that there is not a single name, or thought, or phrase peculiar to Warner to be traced in Shakespeare's play. Steevens and others maintain the opinion (to which Collier also seems to incline) that the old court-drama of *The Historie of Error* was the basis of the present play, that much of the dialogue, incident, and character is retained, and that Shakespeare merely remodeled the whole, and added some of those scenes and portions which bear their own evidence that they could have come from his pen alone.

"All these conjectural opinions, though made with great confidence by several critics, seem to me wholly unfounded. There is no external evidence whatever of the existence of any such play as is alleged to have been incorporated in this comedy, and the internal evidence seems to me equally clear against a double authorship by writers of different times and tastes. The whole piece is written in the same buoyant spirit, with no more pause to its gayety than was needed to add to the interest by graver narrative dialogue. Broad and farciful as much of it is, it has as much unity of purpose and spirit as *Macbeth* itself. The dramatist used the Latin comedy (whether in the original or a translation is immaterial on this occasion), as he afterwards did Holinshed's history, using the incidents only as the materials of his own invention; and this was done in

an unbroken strain of merry humour, as if the author enjoyed all the while his own frolic conceptions and the puzzle of his audience. Plautus had on his stage a pair of resembling brothers, to form the central action of his plot. Such a resemblance, though rare, is not out of the ordinary probability of life. Resemblances sufficient to puzzle strangers and occasion ludicrous mistakes are by no means uncommon; while the judicial annals of France (see *Causes Célèbres*) in the case of Martin Guerre, and of New York in that of Hoag (1804), exhibit a well-attested chain of perplexities arising from such similarity of person, etc., even surpassing those of the Menæchmi, or the Antipholuses and Dromios. Such a resemblance then, however rare, is within the legitimate range of classic comedy as a picture of ordinary social life; and Regnard has treated the subject accordingly in a pure vein of chastised comic wit. But Shakespeare, writing for a less polished audience, and himself in the joyous mood of frolic youth, boldly overleaped these bounds, added to the twin gentlemen of his pages a pair of undistinguishable buffoon servants, and revelled in the unrestrained indulgence of broad drollery. . . .

"The date of 1593, placing this among the author's earlier works, corresponds with various other indications of style and versification, and cast of thought, not decisive in themselves. Thus the alternate rhymes in which the courtship of the Syracusian Antipholus is clothed is in the taste of Shakespeare's earlier poems, and corresponds also with the versification of some of the

love-scenes in the first edition of *Romeo and Juliet*, as well as with passages in *Love's Labour's Lost*. The long doggerel lines, in which so much of the more farcical part is written, is a vestige of the older versification still used on the stage at the commencement of Shakespeare's dramatic career. This, in various forms of the longer rhythm, had come down through English literature even from Saxon poetry, and had been employed for the gravest subjects, as not unworthy of epic, narrative, or devotional poetry. It had gradually given way, for such purposes, to more cultivated metres, such as are now in use, but was still used in dramatic composition by Shakespeare's immediate predecessors for all purposes of dialogue, whether grave or gay. Shakespeare (so far as I can trace the subject) seems to have been the first who perceived the peculiar adaptation of these long hobbling measures for ludicrous effect, and who used them for nothing else."

I add some extracts from Charles Cowden-Clarke's comments on the play:[1]—

"The reading of the play is like threading the mazes of a dream, where people and things are the same and not the same in the same moment. The mistakes, crosses, and vexations in the plot so rapidly succeed that to keep the course of events distinct in the mind

[1] From the *unpublished* "Second Series" of the *Shakespeare-Characters*, kindly sent to me by Mrs. Mary Cowden-Clarke for publication in my former edition. Both series were originally written as popular lectures, which were widely delivered in England.

is almost as desperate an achievement as following all the ramifications of a genealogical tree. . . .

"Hazlitt speaks of the 'formidable anachronism' committed by Shakespeare in introducing Pinch, the schoolmaster and conjurer, in Ephesus. It should appear, however, that our poet has offered a greater violence to consistency in establishing a convent and a lady abbess under the nose of the goddess Diana. Nevertheless, there is an admirably characteristic dialogue, and quite in his own manner, between the Abbess and Adriana, wife to Antipholus of Ephesus, in which the shrewd old lady makes the jealous woman confess that her own injudicious treatment of her husband's vagaries has driven him mad [v. i. 44–86]. . . .

"Balthazar, the sober, sedate friend of Antipholus of Ephesus, is like a first sketch of the staid and serious Antonio in *The Merchant of Venice*. He commences with a similar air of sadness; and the judicious remonstrance which the Ephesian merchant addresses to his young friend, bidding him have patience and forbearance with his wife's apparent caprice, is in the same tone of quiet resignation of character which distinguishes the Venetian merchant.

"Pinch (whom we cannot afford to part with for the sake of avoiding the anachronism pointed out by Hazlitt — who, by the way, was himself too good a judge of excellence seriously to give up the character on that score) affords a pleasant instance of Shakespeare's gay exaggeration in humour; the high spirits of an author

taking shape in his writing, as it were. The description of the fellow is capital: —

> 'Along with them
> They brought one Pinch, a hungry, lean-fac'd villain,
> A mere anatomy, a mountebank,
> A threadbare juggler, and a fortune-teller,
> A needy, hollow-eyed, sharp-looking wretch,
> A living dead man. This pernicious slave,
> Forsooth, took on him as a conjurer;
> And gazing in mine eyes, feeling my pulse,
> And with no face, as 't were, outfacing me,
> Cries out, I was possess'd.'

That touch of the 'no face' sets the man, with his attenuated vacant countenance and glowering eyes, palpably before us.

"It forms an interesting examination to observe the way in which the two greatest comic dramatic geniuses that ever lived — Shakespeare and Molière — have each treated a similar subject. Both writers have taken a comedy of Plautus; a comedy curiously alike in main particular — that of perfect resemblance of person in the pairs of heroes. Shakespeare took the Roman's comedy where the likeness between the twin brothers Menæchmus forms the groundwork; and Molière took the play where the precise doubling of the parts of Amphitryon and Sosia by Jupiter and Mercury occasions the dramatic intrigue. The task of adapting the Latin author's humours to English apprehension of drollery, and the rendering them appreciable to French taste,

has been felicitously achieved in both instances; and while the fine philosophic gravity of Shakespeare has thrown that intermixture of poetic feeling into the piece with which his large soul could not help investing every thing he touched, by the introduction of old Ægeon's opening story and the Lady Abbess's admonition, Molière's refined wit has retained his version throughout in the enchanted region of mirth and vivacity. In Shakespeare's play there is precisely that serious charm added which we find in Nature herself throughout her works; while in the delightful mercurial Frenchman's play every scene floats in an atmosphere of brilliancy and buoyancy which suits the sportive theme he treats. No dramatic writer comes so near to Shakespeare's excellence as Molière; and even he only approaches him on one ground — comic humour. But in his wit — in the grace and wondrous naturalness of his wit — he vies with the Prince of Dramatists.

"A main interest attaching to this play of *The Comedy of Errors* is in the evidence it presents that Shakespeare's earlier taste led him to classical ground for subjects. His choice of the *Venus and Adonis* and of the *Lucrece* for poems, and his selection of one of Plautus's dramas for the plot of this comedy — most probably one of Shakespeare's earliest plays — show his student tendency for Greek and Roman themes; a tendency often evinced by youthful worshippers of the muse."

THE COMEDY OF ERRORS

DRAMATIS PERSONÆ

Solinus, duke of Ephesus.
Ægeon, a merchant of Syracuse.
Antipholus of Ephesus, } twin brothers, and sons of Ægeon and
Antipholus of Syracuse, } Æmilia.
Dromio of Ephesus, } twin brothers, and attendants on the two
Dromio of Syracuse, } Antipholuses.
Balthazar, a merchant.
Angelo, a goldsmith.
First Merchant, friend to Antipholus of Syracuse.
Second Merchant, to whom Angelo is a debtor.
Pinch, a schoolmaster.
Æmilia, wife to Ægeon.
Adriana, wife to Antipholus of Ephesus.
Luciana, her sister.
Luce, servant to Adriana.
A Courtesan.

Gaoler, Officers, and Other Attendants.

Scene: *Ephesus.*

THE SHIPWRECK

ACT I

SCENE I. *A Hall in the Duke's Palace*

Enter DUKE, ÆGEON, Gaoler, Officers, *and other* Attendants

Ægeon Proceed, Solinus, to procure my fall,
And by the doom of death end woes and all.

Duke. Merchant of Syracusa, plead no more.
I am not partial to infringe our laws;
The enmity and discord which of late
Sprung from the rancorous outrage of your duke
To merchants, our well-dealing countrymen,
Who wanting guilders to redeem their lives
Have seal'd his rigorous statutes with their bloods,
Excludes all pity from our threatening looks.
For, since the mortal and intestine jars

'Twixt thy seditious countrymen and us,
It hath in solemn synods been decreed,
Both by the Syracusians and ourselves,
To admit no traffic to our adverse towns.
Nay, more, if any born at Ephesus
Be seen at Syracusian marts and fairs, —
Again, if any Syracusian born
Come to the bay of Ephesus, he dies,
His goods confiscate to the duke's dispose,
Unless a thousand marks be levied,
To quit the penalty and to ransom him.
Thy substance, valued at the highest rate,
Cannot amount unto a hundred marks;
Therefore by law thou art condemn'd to die.

Ægeon. Yet this my comfort: when your words are done,
My woes end likewise with the evening sun.

Duke. Well, Syracusian, say in brief the cause
Why thou departedst from thy native home,
And for what cause thou cam'st to Ephesus.

Ægeon. A heavier task could not have been impos'd
Than I to speak my griefs unspeakable;
Yet, that the world may witness that my end
Was wrought by nature, not by vile offence,
I 'll utter what my sorrow gives me leave.
In Syracusa was I born, and wed
Unto a woman, happy but for me,
And by me too, had not our hap been bad.
With her I liv'd in joy; our wealth increas'd

By prosperous voyages I often made
To Epidamnum, till my factor's death
And the great care of goods at random left
Drew me from kind embracements of my spouse,
From whom my absence was not six months old
Before herself, almost at fainting under
The pleasing punishment that women bear,
Had made provision for her following me,
And soon and safe arrived where I was.
There had she not been long but she became
A joyful mother of two goodly sons;
And, which was strange, the one so like the other
As could not be distinguish'd but by names.
That very hour and in the selfsame inn
A meaner woman was delivered
Of such a burden, male twins, both alike.
Those, for their parents were exceeding poor,
I bought and brought up to attend my sons.
My wife, not meanly proud of two such boys,
Made daily motions for our home return.
Unwilling I agreed; alas! too soon
We came aboard.
A league from Epidamnum had we sail'd
Before the always-wind-obeying deep
Gave any tragic instance of our harm;
But longer did we not retain much hope,
For what obscured light the heavens did grant
Did but convey unto our fearful minds
A doubtful warrant of immediate death,

Which though myself would gladly have embrac'd,
Yet the incessant weepings of my wife,
Weeping before for what she saw must come,
And piteous plainings of the pretty babes,
That mourn'd for fashion, ignorant what to fear,
Forc'd me to seek delays for them and me.
And this it was, for other means was none:
The sailors sought for safety by our boat,
And left the ship, then sinking-ripe, to us.
My wife, more careful for the latter-born,
Had fasten'd him unto a small spare mast,
Such as seafaring men provide for storms;
To him one of the other twins was bound,
Whilst I had been like heedful of the other.
The children thus dispos'd, my wife and I,
Fixing our eyes on whom our care was fix'd,
Fasten'd ourselves at either end the mast,
And floating straight, obedient to the stream,
Was carried towards Corinth, as we thought.
At length the sun, gazing upon the earth,
Dispers'd those vapours that offended us,
And, by the benefit of his wished light,
The seas wax'd calm, and we discovered
Two ships from far making amain to us,
Of Corinth that, of Epidaurus this;
But ere they came, — O, let me say no more!
Gather the sequel by that went before.

Duke. Nay, forward, old man; do not break off so,
For we may pity, though not pardon thee.

Ægeon. O, had the gods done so, I had not now
Worthily term'd them merciless to us!
For, ere the ships could meet by twice five leagues,
We were encounter'd by a mighty rock,
Which being violently borne upon,
Our helpful ship was splitted in the midst;
So that, in this unjust divorce of us,
Fortune had left to both of us alike
What to delight in, what to sorrow for.
Her part, poor soul! seeming as burdened
With lesser weight but not with lesser woe,
Was carried with more speed before the wind;
And in our sight they three were taken up
By fishermen of Corinth, as we thought.
At length, another ship had seiz'd on us,
And, knowing whom it was their hap to save,
Gave healthful welcome to their shipwrack'd guests,
And would have reft the fishers of their prey,
Had not their bark been very slow of sail;
And therefore homeward did they bend their course. —
Thus have you heard me sever'd from my bliss,
That by misfortunes was my life prolong'd,
To tell sad stories of my own mishaps.

Duke. And, for the sake of them thou sorrowest for,
Do me the favour to dilate at full
What hath befallen of them and thee till now.

Ægeon. My youngest boy, and yet my eldest care,

At eighteen years became inquisitive
After his brother, and importun'd me
That his attendant — for his case was like,
Reft of his brother, but retain'd his name —
Might bear him company in the quest of him
Whom whilst I labour'd of a love to see,
I hazarded the loss of whom I lov'd.
Five summers have I spent in furthest Greece,
Roaming clean through the bounds of Asia,
And, coasting homeward, came to Ephesus;
Hopeless to find, yet loath to leave unsought
Or that or any place that harbours men.
But here must end the story of my life;
And happy were I in my timely death,
Could all my travels warrant me they live.

Duke. Hapless Ægeon, whom the fates have mark'd
To bear the extremity of dire mishap!
Now, trust me, were it not against our laws,
Against my crown, my oath, my dignity,
Which princes, would they, may not disannul,
My soul should sue as advocate for thee.
But, though thou art adjudged to the death,
And passed sentence may not be recall'd
But to our honour's great disparagement,
Yet I will favour thee in what I can.
Therefore, merchant, I 'll limit thee this day
To seek thy help by beneficial help.
Try all the friends thou hast in Ephesus.
Beg thou, or borrow, to make up the sum,

And live; if no, then thou art doom'd to die. —
Gaoler, take him to thy custody.

Gaoler. I will, my lord.

Ægeon. Hopeless and helpless doth Ægeon wend
But to procrastinate his lifeless end. [*Exeunt.*

Scene II. *The Mart*

Enter Antipholus of Syracuse, Dromio of Syracuse, *and* First Merchant

1 *Merchant.* Therefore give out you are of Epidamnum,
Lest that your goods too soon be confiscate.
This very day a Syracusian merchant
Is apprehended for arrival here,
And not being able to buy out his life
According to the statute of the town
Dies ere the weary sun set in the west.
There is your money that I had to keep.

Antipholus of S. Go bear it to the Centaur, where we host,
And stay there, Dromio, till I come to thee.
Within this hour it will be dinner-time;
Till that, I 'll view the manners of the town,
Peruse the traders, gaze upon the buildings,
And then return and sleep within mine inn,
For with long travel I am stiff and weary.
Get thee away.

Dromio of S. Many a man would take you at your word,
And go indeed, having so good a mean. [*Exit.*

Antipholus of S. A trusty villain, sir, that very oft,
When I am dull with care and melancholy,
Lightens my humour with his merry jests.
What, will you walk with me about the town,
And then go to my inn and dine with me?

1 *Merchant.* I am invited, sir, to certain merchants,
Of whom I hope to make much benefit;
I crave your pardon. Soon at five o'clock,
Please you, I 'll meet with you upon the mart,
And afterward consort you till bedtime;
My present business calls me from you now.

Antipholus of S. Farewell till then; I will go lose myself
And wander up and down to view the city.

1 *Merchant.* Sir, I commend you to your own content. [*Exit.*

Antipholus of S. He that commends me to mine own content
Commends me to the thing I cannot get.
I to the world am like a drop of water
That in the ocean seeks another drop,
Who, falling there to find his fellow forth,
Unseen, inquisitive, confounds himself;
So I, to find a mother and a brother,
In quest of them, unhappy, lose myself.

Enter Dromio of Ephesus

Here comes the almanac of my true date. —
What now? how chance thou art return'd so soon?

Dromio of E. Return'd so soon! rather approach'd too late.

The capon burns, the pig falls from the spit,
The clock hath strucken twelve upon the bell;
My mistress made it one upon my cheek.
She is so hot because the meat is cold;
The meat is cold because you come not home;
You come not home because you have no stomach;
You have no stomach having broke your fast;
But we that know what 't is to fast and pray
Are penitent for your default to-day.

Antipholus of S. Stop in your wind, sir. Tell me this, I pray:

Where have you left the money that I gave you?

Dromio of E. O! — sixpence, that I had o' Wednesday last

To pay the saddler for my mistress' crupper?
The saddler had it, sir; I kept it not.

Antipholus of S. I am not in a sportive humour now;

Tell me, and dally not, where is the money?
We being strangers here, how dar'st thou trust
So great a charge from thine own custody?

Dromio of E. I pray you, jest, sir, as you sit at dinner.

I from my mistress come to you in post;

If I return, I shall be post indeed,
For she will score your fault upon my pate.
Methinks your maw, like mine, should be your clock,
And strike you home without a messenger.
Antipholus of S. Come, Dromio, come, these jests are out of season;
Reserve them till a merrier hour than this.
Where is the gold I gave in charge to thee?
Dromio of E. To me, sir? why, you gave no gold to me.
Antipholus of S. Come on, sir knave, have done your foolishness,
And tell me how thou hast dispos'd thy charge.
Dromio of E. My charge was but to fetch you from the mart
Home to your house, the Phœnix, sir, to dinner;
My mistress and her sister stays for you.
Antipholus of S. Now, as I am a Christian, answer me
In what safe place you have bestow'd my money,
Or I shall break that merry sconce of yours
That stands on tricks when I am undispos'd.
Where is the thousand marks thou hadst of me?
Dromio of E. I have some marks of yours upon my pate,
Some of my mistress' marks upon my shoulders,
But not a thousand marks between you both.
If I should pay your worship those again,
Perchance you will not bear them patiently.

Antipholus of S. Thy mistress' marks? what mistress, slave, hast thou?

Dromio of E. Your worship's wife, my mistress at the Phœnix;

She that doth fast till you come home to dinner,
And prays that you will hie you home to dinner.

Antipholus of S. What, wilt thou flout me thus unto my face,
Being forbid? There, take you that, sir knave.

Dromio of E. What mean you, sir? for God's sake, hold your hands!
Nay, an you will not, sir, I 'll take my heels. [*Exit.*

Antipholus of S. Upon life, by some device or other
The villain is o'er-raught of all my money.
They say this town is full of cozenage,
As, nimble jugglers that deceive the eye,
Dark-working sorcerers that change the mind,
Soul-killing witches that deform the body,
Disguised cheaters, prating mountebanks,
And many such-like liberties of sin;
If it prove so, I will be gone the sooner.
I 'll to the Centaur, to go seek this slave;
I greatly fear my money is not safe. [*Exit.*

REMAINS OF GATE AT EPHESUS

ACT II

SCENE I. *The House of Antipholus of Ephesus*

Enter ADRIANA *and* LUCIANA

Adriana. Neither my husband nor the slave return'd,
That in such haste I sent to seek his master!
Sure, Luciana, it is two o'clock.

Luciana. Perhaps some merchant hath invited him,
And from the mart he 's somewhere gone to dinner.
Good sister, let us dine and never fret.
A man is master of his liberty;
Time is their master, and when they see time
They 'll go or come. If so, be patient, sister.

Adriana. Why should their liberty than ours be more?

Luciana. Because their business still lies out o' door.

Adriana. Look, when I serve him so, he takes it ill.

Luciana. O, know he is the bridle of your will.

Adriana. There 's none but asses will be bridled so.

Luciana. Why, headstrong liberty is lash'd with woe.
There 's nothing situate under heaven's eye
But hath his bound, in earth, in sea, in sky.
The beasts, the fishes, and the winged fowls
Are their males' subjects and at their controls;
Men, more divine, the masters of all these,
Lords of the wide world and wild watery seas,
Indued with intellectual sense and souls,
Of more pre-eminence than fish and fowls,
Are masters to their females, and their lords.
Then let your will attend on their accords.

Adriana. This servitude makes you to keep unwed.

Luciana. Not this, but troubles of the marriage-bed.

Adriana. But, were you wedded, you would bear some sway.

Luciana. Ere I learn love, I 'll practise to obey.

Adriana. How if your husband start some other where?

Luciana. Till he come home again, I would forbear.

Adriana. Patience unmov'd! no marvel though she pause;

They can be meek that have no other cause.
A wretched soul, bruis'd with adversity,
We bid be quiet when we hear it cry;
But were we burden'd with like weight of pain,
As much or more we should ourselves complain.
So thou, that hast no unkind mate to grieve thee,
With urging helpless patience wouldst relieve me;
But, if thou live to see like right bereft,
This fool-begg'd patience in thee will be left.

Luciana. Well, I will marry one day but to try.
Here comes your man; now is your husband nigh.

Enter Dromio of Ephesus

Adriana. Say, is your tardy master now at hand?

Dromio of E. Nay, he 's at two hands with me, and that my two ears can witness.

Adriana. Say, didst thou speak with him? know'st thou his mind?

Dromio of E. Ay, ay, he told his mind upon mine ear. Beshrew his hand, I scarce could understand it.

Luciana. Spake he so doubtfully thou couldst not feel his meaning?

Dromio of E. Nay, he struck so plainly, I could too well feel his blows; and withal so doubtfully that I could scarce understand them.

Adriana. But say, I prithee, is he coming home? It seems he hath great care to please his wife.

Dromio of E. Why, mistress, sure my master is horn-mad.

Adriana. Horn-mad, thou villain!
Dromio of E. I mean not cuckold-mad;
But, sure, he is stark mad.
When I desir'd him to come home to dinner,
He ask'd me for a thousand marks in gold.
'T is dinner-time,' quoth I; 'My gold!' quoth he.
'Your meat doth burn,' quoth I; 'My gold!' quoth he.
'Will you come home?' quoth I; 'My gold!' quoth he,
'Where is the thousand marks I gave thee, villain?'
'The pig,' quoth I, 'is burn'd;' 'My gold!' quoth he.
'My mistress, sir,' quoth I; 'Hang up thy mistress!
I know not thy mistress; out on thy mistress!'
Luciana. Quoth who?
Dromio of E. Quoth my master.
'I know,' quoth he, 'no house, no wife, no mistress.'
So that my errand, due unto my tongue,
I thank him, I bare home upon my shoulders;
For, in conclusion, he did beat me there.
Adriana. Go back again, thou slave, and fetch him home.
Dromio of E. Go back again, and be new beaten home?
For God's sake, send some other messenger.
Adriana. Back, slave, or I will break thy pate across.
Dromio of E. And he will bless that cross with other beating.
Between you I shall have a holy head.
Adriana. Hence, prating peasant! fetch thy master home.

Dromio of E. Am I so round with you as you with me,
That like a football you do spurn me thus?
You spurn me hence, and he will spurn me hither;
If I last in this service, you must case me in leather.
[*Exit.*

Luciana. Fie, how impatience lowereth in your face!

Adriana. His company must do his minions grace,
Whilst I at home starve for a merry look.
Hath homely age the alluring beauty took
From my poor cheek? then he hath wasted it.
Are my discourses dull? barren my wit?
If voluble and sharp discourse be marr'd,
Unkindness blunts it more than marble hard.
Do their gay vestments his affections bait?
That 's not my fault; he 's master of my state.
What ruins are in me that can be found,
By him not ruin'd? then is he the ground
Of my defeatures. My decayed fair
A sunny look of his would soon repair,
But, too unruly deer, he breaks the pale
And feeds from home; poor I am but his stale.

Luciana. Self-harming jealousy! fie, beat it hence!

Adriana. Unfeeling fools can with such wrongs dispense.
I know his eye doth homage other where,
Or else what lets it but he would be here?
Sister, you know he promis'd me a chain;
Would that alone, alone he would detain,
So he would keep fair quarter with his bed!

I see the jewel best enamelled
Will lose his beauty, and though gold bides still
That others touch, yet often touching will
Wear gold; and so a man that hath a name
By falsehood and corruption doth it shame.
Since that my beauty cannot please his eye,
I 'll weep what 's left away, and weeping die.

Luciana. How many fond fools serve mad jealousy!

[*Exeunt.*

Scene II. *A Public Place*

Enter Antipholus of Syracuse

Antipholus of S. The gold I gave to Dromio is laid up
Safe at the Centaur; and the heedful slave
Is wander'd forth, in care to seek me out.
By computation and mine host's report,
I could not speak with Dromio since at first
I sent him from the mart. See, here he comes. —

Enter Dromio of Syracuse

How now, sir! is your merry humour alter'd?
As you love strokes, so jest with me again.
You know no Centaur? you receiv'd no gold?
Your mistress sent to have me home to dinner?
My house was at the Phœnix? Wast thou mad
That thus so madly thou didst answer me?

Dromio of S. What answer, sir? when spake I such a word?

Antipholus of S. Even now, even here, not half an hour since.

Dromio of S. I did not see you since you sent me hence,
Home to the Centaur, with the gold you gave me.

Antipholus of S. Villain, thou didst deny the gold's receipt,
And told'st me of a mistress and a dinner,
For which, I hope, thou felt'st I was displeas'd.

Dromio of S. I am glad to see you in this merry vein;
What means this jest? I pray you, master, tell me.

Antipholus of S. Yea, dost thou jeer and flout me in the teeth?
Think'st thou I jest? Hold, take thou that, and that.
[*Beating him.*

Dromio of S. Hold, sir, for God's sake! now your jest is earnest.
Upon what bargain do you give it me?

Antipholus of S. Because that I familiarly sometimes
Do use you for my fool and chat with you,
Your sauciness will jest upon my love
And make a common of my serious hours.
When the sun shines let foolish gnats make sport,
But creep in crannies when he hides his beams.
If you will jest with me, know my aspect
And fashion your demeanour to my looks,
Or I will beat this method in your sconce.

Dromio of S. Sconce call you it? so you would leave battering, I had rather have it a head. An you use these blows long, I must get a sconce for my head and insconce it too; or else I shall seek my wit in my shoulders. But, I pray, sir, why am I beaten?

Antipholus of S. Dost thou not know?

Dromio of S. Nothing, sir, but that I am beaten.

Antipholus of S. Shall I tell you why?

Dromio of S. Ay, sir, and wherefore; for they say every why hath a wherefore.

Antipholus of S. Why, first, — for flouting me; and then, wherefore, —

For urging it the second time to me.

Dromio of S. Was there ever any man thus beaten out of season,

When in the why and the wherefore is neither rhyme nor reason?

Well, sir, I thank you.

Antipholus of S. Thank me, sir! for what?

Dromio of S. Marry, sir, for this something that you gave me for nothing.

Antipholus of S. I 'll make you amends next, to give you nothing for something. But say, sir, is it dinner-time?

Dromio of S. No, sir; I think the meat wants that I have.

Antipholus of S. In good time, sir; what 's that?

Dromio of S. Basting.

Antipholus of S. Well, sir, then 't will be dry.

Dromio of S. If it be, sir, I pray you, eat none of it.

Antipholus of S. Your reason?

Dromio of S. Lest it make you choleric, and purchase me another dry basting.

Antipholus of S. Well, sir, learn to jest in good time; there 's a time for all things.

Dromio of S. I durst have denied that, before you were so choleric.

Antipholus of S. By what rule, sir?

Dromio of S. Marry, sir, by a rule as plain as the plain bald pate of father Time himself.

Antipholus of S. Let 's hear it.

Dromio of S. There 's no time for a man to recover his hair that grows bald by nature.

Antipholus of S. May he not do it by fine and recovery?

Dromio of S. Yes, to pay a fine for a periwig, and recover the lost hair of another man.

Antipholus of S. Why is Time such a niggard of hair, being, as it is, so plentiful an excrement?

Dromio of S. Because it is a blessing that he bestows on beasts; and what he hath scanted men in hair he hath given them in wit.

Antipholus of S. Why, but there 's many a man hath more hair than wit.

Dromio of S. Not a man of those but he hath the wit to lose his hair

Antipholus of S. Why, thou didst conclude hairy men plain dealers without wit.

Dromio of S. The plainer dealer, the sooner lost; yet he loseth it in a kind of jollity.

Antipholus of S. For what reason?

Dromio of S. For two; and sound ones too.

Antipholus of S. Nay, not sound, I pray you.

Dromio of S. Sure ones then.

Antipholus of S. Nay, not sure, in a thing falsing.

Dromio of S. Certain ones then.

Antipholus of S. Name them.

Dromio of S. The one, to save the money that he spends in trimming; the other, that at dinner they should not drop in his porridge.

Antipholus of S. You would all this time have proved there is no time for all things.

Dromio of S. Marry, and did, sir; namely, no time to recover hair lost by nature.

Antipholus of S. But your reason was not substantial why there is no time to recover.

Dromio of S. Thus I mend it: Time himself is bald, and therefore to the world's end will have bald followers.

Antipholus of S. I knew 't would be a bald conclusion. — But, soft! Who wafts us yonder?

Enter Adriana *and* Luciana

Adriana. Ay, ay, Antipholus, look strange and frown. Some other mistress hath thy sweet aspects;

I am not Adriana nor thy wife.
The time was once when thou unurg'd wouldst vow
That never words were music to thine ear,
That never object pleasing in thine eye,
That never touch well welcome to thy hand,
That never meat sweet savour'd in thy taste,
Unless I spake, or look'd, or touch'd, or carv'd to thee.
How comes it now, my husband, O, how comes it,
That thou art thus estranged from thyself?
Thyself I call it, being strange to me,
That, undividable, incorporate,
Am better than thy dear self's better part.
Ah, do not tear away thyself from me!
For know, my love, as easy mayst thou fall
A drop of water in the breaking gulf,
And take unmingled thence that drop again,
Without addition or diminishing,
As take from me thyself and not me too.
How dearly would it touch thee to the quick,
Shouldst thou but hear I were licentious,
And that this body, consecrate to thee,
By ruffian lust should be contaminate!
Wouldst thou not spit at me and spurn at me,
And hurl the name of husband in my face,
And tear the stain'd skin off my harlot-brow,
And from my false hand cut the wedding-ring,
And break it with a deep-divorcing vow?
I know thou canst; and therefore see thou do it.
I am possess'd with an adulterate blot,

My blood is mingled with the crime of lust;
For if we two be one and thou play false,
I do digest the poison of thy flesh,
Being strumpeted by thy contagion.
Keep then fair league and truce with thy true bed,
I live unstain'd, thou undishonoured.
Antipholus of S. Plead you to me, fair dame? I know you not.
In Ephesus I am but two hours old,
As strange unto your town as to your talk,
Who, every word by all my wit being scann'd,
Want wit in all one word to understand.
Luciana. Fie, brother! how the world is chang'd with you!
When were you wont to use my sister thus?
She sent for you by Dromio home to dinner.
Antipholus of S. By Dromio?
Dromio of S. By me?
Adriana. By thee; and this thou didst return from him, —
That he did buffet thee, and in his blows
Denied my house for his, me for his wife.
Antipholus of S. Did you converse, sir, with this gentlewoman?
What is the course and drift of your compact?
Dromio of S. I, sir? I never saw her till this time.
Antipholus of S. Villain, thou liest; for even her very words
Didst thou deliver to me on the mart.

Dromio of S. I never spake with her in all my life.

Antipholus of S. How can she thus then call us by our names,

Unless it be by inspiration?

Adriana. How ill agrees it with your gravity
To counterfeit thus grossly with your slave,
Abetting him to thwart me in my mood!
Be it my wrong you are from me exempt,
But wrong not that wrong with a more contempt.
Come, I will fasten on this sleeve of thine;
Thou art an elm, my husband, I a vine,
Whose weakness married to thy stronger state
Makes me with thy strength to communicate.
If aught possess thee from me, it is dross,
Usurping ivy, brier, or idle moss,
Who, all for want of pruning, with intrusion
Infect thy sap and live on thy confusion.

Antipholus of S. To me she speaks; she moves me for her theme!
What, was I married to her in my dream?
Or sleep I now, and think I hear all this?
What error drives our eyes and ears amiss?
Until I know this sure uncertainty
I 'll entertain the offer'd fallacy.

Luciana. Dromio, go bid the servants spread for dinner.

Dromio of S. O, for my beads! I cross me for a sinner.
This is the fairy land; O spite of spites!

We talk with goblins, owls, and sprites.
If we obey them not, this will ensue, —
They 'll suck our breath or pinch us black and blue.
Luciana. Why prat'st thou to thyself and answer'st not?
Dromio, thou drone, thou snail, thou slug, thou sot!
Dromio of S. I am transformed, master, am I not?
Antipholus of S. I think thou art in mind, and so am I.
Dromio of S. Nay, master, both in mind and in my shape.
Antipholus of S. Thou hast thine own form.
Dromio of S. No, I am an ape.
Luciana. If thou art chang'd to aught, 't is to an ass.
Dromio of S. 'T is true; she rides me and I long for grass.
'T is so, I am an ass; else it could never be
But I should know her as well as she knows me.
Adriana. Come, come, no longer will I be a fool,
To put the finger in the eye and weep,
Whilst man and master laughs my woes to scorn.
Come, sir, to dinner. — Dromio, keep the gate. —
Husband, I 'll dine above with you to-day,
And shrive you of a thousand idle pranks. —
Sirrah, if any ask you for your master,
Say he dines forth and let no creature enter. —
Come, sister. — Dromio, play the porter well.
Antipholus of S. Am I in earth, in heaven, or in hell?

Sleeping or waking? mad or well-advis'd?
Known unto these, and to myself disguis'd!
I 'll say as they say and persever so,
And in this mist at all adventures go.

Dromio of S. Master, shall I be porter at the gate?

Adriana. Ay; and let none enter, lest I break your pate.

Luciana. Come, come, Antipholus, we dine too late.

[*Exeunt.*

Ruins of Aqueduct at Ephesus

ACT III

Scene I. *Before the House of Antipholus of Ephesus*

Enter Antipholus of Ephesus, Dromio of Ephesus, Angelo, *and* Balthazar

Antipholus of E. Good Signior Angelo, you must excuse us all;
My wife is shrewish when I keep not hours.
Say that I linger'd with you at your shop
To see the making of her carcanet,
And that to-morrow you will bring it home.
But here 's a villain that would face me down
He met me on the mart, and that I beat him
And charg'd him with a thousand marks in gold,
And that I did deny my wife and house. —
Thou drunkard, thou, what didst thou mean by this? 10

Dromio of E. Say what you will, sir, but I know what I know;
That you beat me at the mart, I have your hand to show.
If the skin were parchment and the blows you gave were ink,
Your own handwriting would tell you what I think.
Antipholus of E. I think thou art an ass.
Dromio of E. Marry, so it doth appear
By the wrongs I suffer and the blows I bear.
I should kick, being kick'd; and, being at that pass,
You would keep from my heels and beware of an ass.
Antipholus of E. You 're sad, Signior Balthazar; pray God our cheer
May answer my good will and your good welcome here.
Balthazar. I hold your dainties cheap, sir, and your welcome dear.
Antipholus of E. O, Signior Balthazar, either at flesh or fish,
A table full of welcome makes scarce one dainty dish.
Balthazar. Good meat, sir, is common; that every churl affords.
Antipholus of E. And welcome more common, for that 's nothing but words.
Balthazar. Small cheer and great welcome makes a merry feast.
Antipholus of E. Ay, to a niggardly host and more sparing guest.
But though my cates be mean, take them in good part;
Better cheer may you have, but not with better heart.

But, soft! my door is lock'd. — Go bid them let us in.
Dromio of E. Maud, Bridget, Marian, Cicely, Gillian, Ginn!
Dromio of S. [*Within*] Mome, malt-horse, capon, coxcomb, idiot, patch!
Either get thee from the door or sit down at the hatch.
Dost thou conjure for wenches, that thou call'st for such store,
When one is one too many? Go get thee from the door.
Dromio of E. What patch is made our porter? My master stays in the street.
Dromio of S. [*Within*] Let him walk from whence he came, lest he catch cold on 's feet.
Antipholus of E. Who talks within there? ho, open the door!
Dromio of S. [*Within*] Right, sir; I 'll tell you when, an you 'll tell me wherefore.
Antipholus of E. Wherefore? for my dinner; I have not din'd to-day.
Dromio of S. [*Within*] Nor to-day here you must not; come again when you may.
Antipholus of E. What art thou that keep'st me out from the house I owe?
Dromio of S. [*Within*] The porter for this time, sir, and my name is Dromio.
Dromio of E. O villain! thou hast stolen both mine office and my name.
The one ne'er got me credit, the other mickle blame.
If thou hadst been Dromio to-day in my place,

Thou wouldst have chang'd thy face for a name or thy name for an ass.

Luce. [*Within*] What a coil is there, Dromio? who are those at the gate?

Dromio of E. Let my master in, Luce.

Luce. [*Within*] Faith, no! he comes too late; And so tell your master.

Dromio of E. O Lord, I must laugh! Have at you with a proverb — Shall I set in my staff?

Luce. [*Within*] Have at you with another; that 's — When? can you tell?

Dromio of S. [*Within*] If thy name be call'd Luce, — Luce, thou hast answer'd him well.

Antipholus of E. Do you hear, you minion? you 'll let us in, I hope?

Luce. [*Within*] I thought to have ask'd you.

Dromio of S. [*Within*] And you said no.

Dromio of E. So, come, help! well struck! there was blow for blow.

Antipholus of E. Thou baggage, let me in.

Luce. [*Within*] Can you tell for whose sake?

Dromio of E. Master, knock the door hard.

Luce. [*Within*] Let him knock till it ache.

Antipholus of E. You 'll cry for this, minion, if I beat the door down.

Luce. [*Within*] What needs all that, and a pair of stocks in the town?

Adriana. [*Within*] Who is that at the door that keeps all this noise?

Dromio of S. [*Within*] By my troth, your town is troubled with unruly boys.

Antipholus of E. Are you there, wife? you might have come before.

Adriana. [*Within*] Your wife, sir knave! go get you from the door.

Dromio of E. If you went in pain, master, this knave would go sore.

Angelo. Here is neither cheer, sir, nor welcome; we would fain have either.

Balthazar. In debating which was best, we shall part with neither.

Dromio of E. They stand at the door, master; bid them welcome hither.

Antipholus of E. There is something in the wind, that we cannot get in.

Dromio of E. You would say so, master, if your garments were thin.

Your cake is warm within, you stand here in the cold;
It would make a man mad as a buck to be so bought and sold.

Antipholus of E. Go fetch me something; I 'll break ope the gate.

Dromio of S. [*Within*] Break any breaking here, and I 'll break your knave's pate.

Dromio of E. A man may break a word with you, sir, and words are but wind.

Dromio of S. [*Within*] It seems thou want'st breaking; out upon thee, hind!

Dromio of E. Here 's too much out upon thee! I pray thee, let me in.

Dromio of S. [*Within*] Ay, when fowls have no feathers and fish have no fin.

Antipholus of E. Well, I 'll break in; go borrow me a crow.

Dromio of E. A crow without feather? Master, mean you so?

For a fish without a fin, there 's a fowl without a feather;
If a crow help us in, sirrah, we 'll pluck a crow together.

Antipholus of E. Go get thee gone; fetch me an iron crow.

Balthazar. Have patience, sir; O, let it not be so!
Herein you war against your reputation,
And draw within the compass of suspect
The unviolated honour of your wife.
Once this,— your long experience of her wisdom,
Her sober virtue, years, and modesty,
Plead on her part some cause to you unknown;
And doubt not, sir, but she will well excuse
Why at this time the doors are made against you.
Be rul'd by me: depart in patience,
And let us to the Tiger all to dinner;
And about evening come yourself alone,
To know the reason of this strange restraint.
If by strong hand you offer to break in
Now in the stirring passage of the day,
A vulgar comment will be made of it,
And that supposed by the common rout

Against your yet ungalled estimation
That may with foul intrusion enter in,
And dwell upon your grave when you are dead;
For slander lives upon succession,
For ever hous'd where it gets possession.

Antipholus of E. You have prevail'd; I will depart in quiet,
And, in despite of mirth, mean to be merry.
I know a wench of excellent discourse,
Pretty and witty, wild and yet, too, gentle;
There will we dine. This woman that I mean,
My wife — but, I protest, without desert —
Hath oftentimes upbraided me withal;
To her will we to dinner. — [*To Angelo*] Get you home
And fetch the chain; by this I know 't is made.
Bring it, I pray you, to the Porpentine;
For there 's the house. That chain will I bestow —
Be it for nothing but to spite my wife —
Upon mine hostess there. Good sir, make haste.
Since mine own doors refuse to entertain me,
I 'll knock elsewhere, to see if they 'll disdain me.

Angelo. I 'll meet you at that place some hour hence.

Antipholus of E. Do so. This jest shall cost me some expense. [*Exeunt.*

Scene II. *The Same*

Enter Luciana *and* Antipholus of Syracuse

Luciana. And may it be that you have quite forgot
A husband's office? shall, Antipholus,

Even in the spring of love, thy love-springs rot?
Shall love, in building, grow so ruinous?
If you did wed my sister for her wealth,
Then for her wealth's sake use her with more kindness.
Or if you like elsewhere, do it by stealth;
Muffle your false love with some show of blindness.
Let not my sister read it in your eye;
Be not thy tongue thy own shame's orator;
Look sweet, speak fair, become disloyalty;
Apparel vice like virtue's harbinger;
Bear a fair presence, though your heart be tainted;
Teach sin the carriage of a holy saint;
Be secret-false; what need she be acquainted?
What simple thief brags of his own attaint?
'T is double wrong, to truant with your bed,
And let her read it in thy looks at board.
Shame hath a bastard fame, well managed;
Ill deeds are doubled with an evil word.
Alas, poor women! make us but believe,
Being compact of credit, that you love us;
Though others have the arm, show us the sleeve;
We in your motion turn, and you may move us.
Then, gentle brother, get you in again,
Comfort my sister, cheer her, call her wife;
'T is holy sport to be a little vain
When the sweet breath of flattery conquers strife.
Antipholus of S. Sweet mistress, — what your name is else, I know not,
Nor by what wonder you do hit of mine, —

Less in your knowledge and your grace you show not
Than our earth's wonder, more than earth divine.
Teach me, dear creature, how to think and speak;
Lay open to my earthly-gross conceit,
Smother'd in errors, feeble, shallow, weak,
The folded meaning of your words' deceit.
Against my soul's pure truth why labour you
To make it wander in an unknown field?
Are you a god? would you create me new?
Transform me then, and to your power I 'll yield.
But if that I am I, then well I know
Your weeping sister is no wife of mine,
Nor to her bed no homage do I owe;
Far more, far more to you do I decline.
O, train me not, sweet mermaid, with thy note,
To drown me in thy sister's flood of tears.
Sing, siren, for thyself and I will dote;
Spread o'er the silver waves thy golden hairs,
And as a bed I 'll take them and there lie,
And in that glorious supposition think
He gains by death that hath such means to die.
Let love, being light, be drowned if she sink!

Luciana. What, are you mad, that you do reason so?

Antipholus of S. Not mad, but mated; how, I do not know.

Luciana. It is a fault that springeth from your eye.

Antipholus of S. For gazing on your beams, fair sun, being by.

Luciana. Gaze where you should, and that will clear your sight.

Antipholus of S. As good to wink, sweet love, as look on night.

Luciana. Why call you me love? call my sister so.

Antipholus of S. Thy sister's sister.

Luciana. That 's my sister.

Antipholus of S. No;

It is thyself, mine own self's better part, 61
Mine eye's clear eye, my dear heart's dearer heart,
My food, my fortune, and my sweet hope's aim,
My sole earth's heaven, and my heaven's claim.

Luciana. All this my sister is, or else should be.

Antipholus of S. Call thyself sister, sweet, for I aim thee.

Thee will I love and with thee lead my life;
Thou hast no husband yet, nor I no wife.
Give me thy hand.

Luciana. O, soft, sir! hold you still;
I 'll fetch my sister, to get her good will. [*Exit.*

Enter Dromio of Syracuse

Antipholus of S. Why, how now, Dromio! where runn'st thou so fast? 72

Dromio of S. Do you know me, sir? am I Dromio? am I your man? am I myself?

Antipholus of S. Thou art Dromio, thou art my man, thou art thyself.

Dromio of S. I am an ass, I am a woman's man, and besides myself.

Antipholus of S. What woman's man? and how besides thyself?

Dromio of S. Marry, sir, besides myself, I am due to a woman; one that claims me, one that haunts me, one that will have me.

Antipholus of S. What claim lays she to thee?

Dromio of S. Marry, sir, such claim as you would lay to your horse, and she would have me as a beast; not that I, being a beast, she would have me, but that she, being a very beastly creature, lays claim to me.

Antipholus of S. What is she?

Dromio of S. A very reverent body; ay, such a one as a man may not speak of without he say sir-reverence. I have but lean luck in the match, and yet is she a wondrous fat marriage.

Antipholus of S. How dost thou mean a fat marriage?

Dromio of S. Marry, sir, she 's the kitchen wench and all grease; and I know not what use to put her to but to make a lamp of her and run from her by her own light. I warrant, her rags and the tallow in them will burn a Poland winter; if she lives till doomsday, she 'll burn a week longer than the whole world.

Antipholus of S. What complexion is she of?

Dromio of S. Swart, like my shoe, but her face nothing like so clean kept: for why, she sweats; a man may go over shoes in the grime of it.

Antipholus of S. That 's a fault that water will mend.

Dromio of S. No, sir, 't is in grain; Noah's flood could not do it.

Antipholus of S. What 's her name?

Dromio of S. Nell, sir; but her name and three quarters, that 's an ell and three quarters, will not measure her from hip to hip.

Antipholus of S. Then she bears some breadth?

Dromio of S. No longer from head to foot than from hip to hip. She is spherical, like a globe; I could find out countries in her.

Antipholus of S. In what part of her body stands Scotland?

Dromio of S. I found it by the barrenness; hard in the palm of the hand.

Antipholus of S. Where France?

Dromio of S. In her forehead; armed and reverted, making war against her heir.

Antipholus of S. Where England?

Dromio of S. I looked for the chalky cliffs, but I could find no whiteness in them; but I guess it stood in her chin, by the salt rheum that ran between France and it.

Antipholus of S. Where Spain?

Dromio of S. Faith, I saw it not; but I felt it hot in her breath.

Antipholus of S. Where America, the Indies?

Dromio of S. O, sir, upon her nose, all o'er embellished with rubies, carbuncles, sapphires, declining

their rich aspect to the hot breath of Spain, who sent whole armadoes of caracks to be ballast at her nose.

Antipholus of S. Where stood Belgia, the Netherlands?

Dromio of S. O, sir, I did not look so low. To conclude, this drudge, or diviner, laid claim to me, called me Dromio, swore I was assured to her, told me what privy marks I had about me, as, the mark of my shoulder, the mole in my neck, the great wart on my left arm, that I amazed ran from her as a witch;

And, I think, if my breast had not been made of faith and my heart of steel,
She had transform'd me to a curtal dog and made me turn i' the wheel.

Antipholus of S. Go hie thee presently post to the road.
An if the wind blow any way from shore,
I will not harbour in this town to-night.
If any bark put forth, come to the mart,
Where I will walk till thou return to me.
If every one knows us and we know none,
'Tis time, I think, to trudge, pack, and be gone.

Dromio of S. As from a bear a man would run for life,
So fly I from her that would be my wife. [*Exit.*

Antipholus of S. There 's none but witches do inhabit here;
And therefore 't is high time that I were hence.
She that doth call me husband, even my soul
Doth for a wife abhor. But her fair sister,

Possess'd with such a gentle sovereign grace,
Of such enchanting presence and discourse,
Hath almost made me traitor to myself;
But, lest myself be guilty to self-wrong,
I 'll stop mine ears against the mermaid's song.

Enter ANGELO *with the chain*

Angelo. Master Antipholus, —

Antipholus of S. Ay, that 's my name.

Angelo. I know it well, sir. Lo, here is the chain.
I thought to have ta'en you at the Porpentine;
The chain unfinish'd made me stay thus long.

Antipholus of S. What is your will that I shall do with this?

Angelo. What please yourself, sir; I have made it for you.

Antipholus of S. Made it for me, sir! I bespoke it not.

Angelo. Not once, nor twice, but twenty times you have.
Go home with it and please your wife withal;
And soon at supper-time I 'll visit you,
And then receive my money for the chain.

Antipholus of S. I pray you, sir, receive the money now,
For fear you ne'er see chain nor money more.

Angelo. You are a merry man, sir; fare you well. [*Exit.*

Antipholus of S. What I should think of this, I cannot tell;
But this I think, there 's no man is so vain
That would refuse so fair an offer'd chain.

I see a man here needs not live by shifts
When in the streets he meets such golden gifts.
I 'll to the mart and there for Dromio stay;
If any ship put out, then straight away. [*Exit.*

Remains of Gymnasium at Ephesus

ACT IV

Scene I. *A Public Place*

Enter Second Merchant, Angelo, *and an* Officer

2 Merchant. You know since Pentecost the sum is due,
And since I have not much importun'd you;
Nor now I had not but that I am bound
To Persia and want guilders for my voyage.
Therefore make present satisfaction,
Or I 'll attach you by this officer.

Angelo. Even just the sum that I do owe to you
Is growing to me by Antipholus,
And in the instant that I met with you
He had of me a chain; at five o'clock
I shall receive the money for the same.

Pleaseth you walk with me down to his house,
I will discharge my bond and thank you too.

Enter ANTIPHOLUS OF EPHESUS *and* DROMIO OF EPHESUS, *from the Courtesan's*

Officer. That labour may you save; see where he comes.

Antipholus of E. While I go to the goldsmith's house, go thou
And buy a rope's end; that will I bestow
Among my wife and her confederates
For locking me out of my doors by day.
But, soft! I see the goldsmith. Get thee gone;
Buy thou a rope and bring it home to me.

Dromio of E. I buy a thousand pound a year! I buy a rope! [*Exit.*

Antipholus of E. A man is well holp up that trusts to you!
I promised your presence and the chain,
But neither chain nor goldsmith came to me.
Belike you thought our love would last too long
If it were chain'd together, and therefore came not.

Angelo. Saving your merry humour, here 's the note
How much your chain weighs to the utmost carat,
The fineness of the gold, and chargeful fashion,
Which doth amount to three odd ducats more
Than I stand debted to this gentleman.
I pray you, see him presently discharg'd,
For he is bound to sea and stays but for it.

Antipholus of E. I am not furnish'd with the present money;
Besides, I have some business in the town.
Good signior, take the stranger to my house,
And with you take the chain and bid my wife
Disburse the sum on the receipt thereof;
Perchance I will be there as soon as you.
Angelo. Then you will bring the chain to her yourself?
Antipholus of E. No; bear it with you, lest I come not time enough.
Angelo. Well, sir, I will. Have you the chain about you?
Antipholus of E. An if I have not, sir, I hope you have;
Or else you may return without your money.
Angelo. Nay, come, I pray you, sir, give me the chain;
Both wind and tide stays for this gentleman,
And I, to blame, have held him here too long.
Antipholus of E. Good Lord! you use this dalliance to excuse
Your breach of promise to the Porpentine.
I should have chid you for not bringing it,
But, like a shrew, you first begin to brawl.
2 *Merchant.* The hour steals on; I pray you, sir, dispatch.
Angelo. You hear how he importunes me;—the chain!

Antipholus of E. Why, give it to my wife, and fetch your money.

Angelo. Come, come, you know I gave it you even now.

Either send the chain or send me by some token.

Antipholus of E. Fie, now you run this humour out of breath.

Come, where 's the chain? I pray you, let me see it.

2 *Merchant.* My business cannot brook this dalliance.

Good sir, say whether you 'll answer me or no;

If not, I 'll leave him to the officer.

Antipholus of E. I answer you! what should I answer you?

Angelo. The money that you owe me for the chain.

Antipholus of E. I owe you none till I receive the chain.

Angelo. You know I gave it you half an hour since.

Antipholus of E. You gave me none; you wrong me much to say so.

Angelo. You wrong me more, sir, in denying it;

Consider how it stands upon my credit.

2 *Merchant.* Well, officer, arrest him at my suit.

Officer. I do, and charge you in the duke's name to obey me.

Angelo. This touches me in reputation.

Either consent to pay this sum for me,

Or I attach you by this officer.

Antipholus of E. Consent to pay thee that I never had!

Arrest me, foolish fellow, if thou dar'st.

Angelo. Here is thy fee; arrest him, officer. —
I would not spare my brother in this case,
If he should scorn me so apparently.

Officer. I do arrest you, sir; you hear the suit.

Antipholus of E. I do obey thee till I give thee bail. —
But, sirrah, you shall buy this sport as dear
As all the metal in your shop will answer.

Angelo. Sir, sir, I shall have law in Ephesus,
To your notorious shame; I doubt it not.

Enter Dromio of Syracuse, *from the bay*

Dromio of S. Master, there is a bark of Epidamnum
That stays but till her owner comes aboard,
And then she bears away. Our fraughtage, sir,
I have convey'd aboard, and I have bought
The oil, the balsamum, and aqua-vitæ.
The ship is in her trim, the merry wind
Blows fair from land; they stay for nought at all
But for their owner, master, and yourself.

Antipholus of E. How now! a madman! Why, thou peevish sheep,
What ship of Epidamnum stays for me?

Dromio of S. A ship you sent me to, to hire waftage.

Antipholus of E. Thou drunken slave, I sent thee for a rope,
And told thee to what purpose and what end.

Dromio of S. You sent me for a rope's end as soon;
You sent me to the bay, sir, for a bark.

Antipholus of E. I will debate this matter at more leisure,
And teach your ears to list me with more heed.
To Adriana, villain, hie thee straight,
Give her this key, and tell her, in the desk
That 's cover'd o'er with Turkish tapestry
There is a purse of ducats; let her send it.
Tell her I am arrested in the street,
And that shall bail me. Hie thee, slave, be gone!—
On, officer, to prison till it come.
[*Exeunt* 2 *Merchant, Angelo, Officer, and Antipholus of E.*

Dromio of S. To Adriana! that is where we din'd,
Where Dowsabel did claim me for her husband;
She is too big, I hope, for me to compass.
Thither I must, although against my will,
For servants must their masters' minds fulfil. [*Exit.*

Scene II. *The House of Antipholus of Ephesus*

Enter Adriana *and* Luciana

Adriana. Ah, Luciana, did he tempt thee so?
Mightst thou perceive austerely in his eye
That he did plead in earnest? yea or no?
Look'd he or red or pale, or sad or merrily?
What observation mad'st thou in this case
Of his heart's meteors tilting in his face?

Luciana. First he denied you had in him no right.

Adriana. He meant he did me none, the more my spite.

Luciana. Then swore he that he was a stranger here.
Adriana. And true he swore, though yet forsworn he were.
Luciana. Then pleaded I for you.
Adriana. And what said he?
Luciana. That love I begg'd for you he begg'd of me.
Adriana. With what persuasion did he tempt thy love?
Luciana. With words that in an honest suit might move.
First he did praise my beauty, then my speech.
Adriana. Didst speak him fair?
Luciana. Have patience, I beseech.
Adriana. I cannot, nor I will not, hold me still;
My tongue, though not my heart, shall have his will.
He is deformed, crooked, old and sere,
Ill-fac'd, worse bodied, shapeless everywhere;
Vicious, ungentle, foolish, blunt, unkind,
Stigmatical in making, worse in mind.
Luciana. Who would be jealous then of such a one?
No evil lost is wail'd when it is gone.
Adriana. Ah, but I think him better than I say,
And yet would herein others' eyes were worse.
Far from her nest the lapwing cries away;
My heart prays for him, though my tongue do curse.

Enter Dromio of Syracuse

Dromio of S. Here! go; the desk, the purse! sweet now, make haste.

Luciana. How hast thou lost thy breath?

Dromio of S. By running fast.

Adriana. Where is thy master, Dromio? is he well?

Dromio of S. No, he 's in Tartar limbo, worse than hell.

A devil in an everlasting garment hath him;
One whose hard heart is button'd up with steel;
A fiend, a fairy, pitiless and rough;
A wolf, nay, worse, a fellow all in buff;
A back-friend, a shoulder-clapper, one that countermands
The passages of alleys, creeks, and narrow lands;
A hound that runs counter and yet draws dry-foot well;
One that before the judgment carries poor souls to hell.

Adriana. Why, man, what is the matter?

Dromio of S. I do not know the matter; he is 'rested on the case.

Adriana. What, is he arrested? Tell me at whose suit.

Dromio of S. I know not at whose suit he is arrested well;
But he 's in a suit of buff which 'rested him, that can I tell.
Will you send him, mistress, redemption, the money in his desk?

Adriana. Go fetch it, sister. — [*Exit Luciana.*] This I wonder at,

That he, unknown to me, should be in debt.—
Tell me, was he arrested on a band?

Dromio of S. Not on a band, but on a stronger thing,

A chain, a chain! Do you not hear it ring?

Adriana. What, the chain?

Dromio of S. No, no, the bell. 'T is time that I were gone;
It was two ere I left him, and now the clock strikes one.

Adriana. The hours come back! that did I never hear.

Dromio of S. O, yes; if any hour meet a sergeant, a' turns back for very fear.

Adriana. As if Time were in debt! how fondly dost thou reason!

Dromio of S. Time is a very bankrupt, and owes more than he 's worth to season.
Nay, he 's a thief too; have you not heard men say
That Time comes stealing on by night and day?
If Time be in debt and theft, and a sergeant in the way,
Hath he not reason to turn back an hour in a day?

Re-enter LUCIANA *with a purse*

Adriana. Go, Dromio; there 's the money, bear it straight,
And bring thy master home immediately.—
Come, sister; I am press'd down with conceit—
Conceit, my comfort and my injury. [*Exeunt.*

Scene III. *A Public Place*

Enter Antipholus of Syracuse

Antipholus of S. There 's not a man I meet but doth salute me
As if I were their well-acquainted friend;
And every one doth call me by my name.
Some tender money to me, some invite me;
Some other give me thanks for kindnesses;
Some offer me commodities to buy.
Even now a tailor call'd me in his shop
And show'd me silks that he had bought for me,
And therewithal took measure of my body.
Sure, these are but imaginary wiles,
And Lapland sorcerers inhabit here.

Enter Dromio of Syracuse

Dromio of S. Master, here 's the gold you sent me for.
What, have you got the picture of old Adam new-apparelled?

Antipholus of S. What gold is this? what Adam dost thou mean?

Dromio of S. Not that Adam that kept the Paradise, but that Adam that keeps the prison; he that goes in the calf's skin that was killed for the Prodigal; he that came behind you, sir, like an evil angel, and bid you forsake your liberty.

Antipholus of S. I understand thee not.

Dromio of S. No? why, 't is a plain case: he that went, like a bass-viol, in a case of leather; the man, sir, that, when gentlemen are tired, gives them a bob and 'rests them; he, sir, that takes pity on decayed men and gives them suits of durance; he that sets up his rest to do more exploits with his mace than a morris-pike.

Antipholus of S. What, thou meanest an officer?

Dromio of S. Ay, sir, the sergeant of the band; he that brings any man to answer it that breaks his band; one that thinks a man always going to bed, and says, 'God give you good rest!' 32

Antipholus of S. Well, sir, there rest in your foolery. Is there any ship puts forth to-night? may we be gone?

Dromio of S. Why, sir, I brought you word an hour since that the bark Expedition put forth to-night; and then were you hindered by the sergeant to tarry for the hoy Delay. Here are the angels that you sent for to deliver you. 40

Antipholus of S. The fellow is distract, and so am I;
And here we wander in illusions.
Some blessed power deliver us from hence!

Enter a Courtesan

Courtesan. Well met, well met, Master Antipholus.
I see, sir, you have found the goldsmith now;
Is that the chain you promis'd me to-day?

Antipholus of S. Satan, avoid! I charge thee, tempt me not.

Dromio of S. Master, is this Mistress Satan?

Antipholus of S. It is the devil.

Dromio of S. Nay, she is worse, she is the devil's dam, and here she comes in the habit of a light wench; and thereof comes that the wenches say 'God damn me;' that 's as much as to say 'God make me a light wench.' It is written, they appear to men like angels of light; light is an effect of fire, and fire will burn; ergo, light wenches will burn. Come not near her.

Courtesan. Your man and you are marvellous merry, sir. Will you go with me? We 'll mend our dinner here.

Dromio of S. Master, if you do, expect spoon-meat, and bespeak a long spoon.

Antipholus of S. Why, Dromio?

Dromio of S. Marry, he must have a long spoon that must eat with the devil.

Antipholus of S. Avoid, thou fiend! what tell'st thou me of supping?
Thou art, as you are all, a sorceress;
I conjure thee to leave me and be gone.

Courtesan. Give me the ring of mine you had at dinner,
Or, for my diamond, the chain you promis'd,
And I 'll be gone, sir, and not trouble you.

Dromio of S. Some devils ask but the parings of one's nail,

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A rush, a hair, a drop of blood, a pin,
A nut, a cherry-stone;
But she, more covetous, would have a chain.
Master, be wise; an if you give it her,
The devil will shake her chain and fright us with it.

Courtesan. I pray you, sir, my ring, or else the chain;
I hope you do not mean to cheat me so.

Antipholus of S. Avaunt, thou witch! — Come, Dromio, let us go.

Dromio of S. Fly pride, says the peacock; mistress, that you know.

[*Exeunt Antipholus and Dromio of S.*

Courtesan. Now, out of doubt, Antipholus is mad,
Else would he never so demean himself.
A ring he hath of mine worth forty ducats,
And for the same he promis'd me a chain;
Both one and other he denies me now.
The reason that I gather he is mad,
Besides this present instance of his rage,
Is a mad tale he told to-day at dinner,
Of his own doors being shut against his entrance.
Belike his wife, acquainted with his fits,
On purpose shut the doors against his way.
My way is now to hie home to his house,
And tell his wife that, being lunatic,
He rush'd into my house and took perforce
My ring away. This course I fittest choose,
For forty ducats is too much to lose. [*Exit.*

Scene IV. *A Street*

Enter Antipholus of Ephesus *and the* Officer

Antipholus of E. Fear me not, man; I will not break away.
I'll give thee, ere I leave thee, so much money,
To warrant thee, as I am 'rested for.
My wife is in a wayward mood to-day,
And will not lightly trust the messenger.
That I should be attach'd in Ephesus,
I tell you, 't will sound harshly in her ears.

Enter Dromio of Ephesus *with a rope's-end*

Here comes my man; I think he brings the money. —
How now, sir! have you that I sent you for?

Dromio of E. Here 's that, I warrant you, will pay them all.

Antipholus of E. But where 's the money?

Dromio of E. Why, sir, I gave the money for the rope.

Antipholus of E. Five hundred ducats, villain, for a rope?

Dromio of E. I 'll serve you, sir, five hundred at the rate.

Antipholus of E. To what end did I bid thee hie thee home?

Dromio of E. To a rope's-end, sir; and to that end am I returned,

Antipholus of E. And to that end, sir, I will welcome you. [*Beating him.*

Officer. Good sir, be patient.

Dromio of E. Nay, 't is for me to be patient; I am in adversity.

Officer. Good now, hold thy tongue.

Dromio of E. Nay, rather persuade him to hold his hands.

Antipholus of E. Thou whoreson, senseless villain!

Dromio of E. I would I were senseless, sir, that I might not feel your blows.

Antipholus of E. Thou art sensible in nothing but blows, and so is an ass.

Dromio of E. I am an ass, indeed; you may prove it by my long ears. I have served him from the hour of my nativity to this instant, and have nothing at his hands for my service but blows. When I am cold, he heats me with beating; when I am warm, he cools me with beating. I am waked with it when I sleep, raised with it when I sit, driven out of doors with it when I go from home, welcomed home with it when I return; nay, I bear it on my shoulders, as a beggar wont her brat, and, I think, when he hath lamed me, I shall beg with it from door to door.

Antipholus of E. Come, go along; my wife is coming yonder.

Enter ADRIANA, LUCIANA, *the* Courtesan, *and* PINCH

Dromio of E. Mistress, respice finem, respect your end; or rather, the prophecy like the parrot, beware the rope's-end.

Antipholus of E. Wilt thou still talk? [*Beating him.*

Courtesan. How say you now? is not your husband mad?

Adriana. His incivility confirms no less.—
Good Doctor Pinch, you are a conjurer;
Establish him in his true sense again,
And I will please you what you will demand.

Luciana. Alas, how fiery and how sharp he looks!

Courtesan. Mark how he trembles in his ecstasy!

Pinch. Give me your hand, and let me feel your pulse.

Antipholus of E. There is my hand, and let it feel your ear. [*Striking him.*

Pinch. I charge thee, Satan, hous'd within this man,
To yield possession to my holy prayers,
And to thy state of darkness hie thee straight;
I conjure thee by all the saints in heaven!

Antipholus of E. Peace, doting wizard, peace! I am not mad.

Adriana. O, that thou wert not, poor distressed soul!

Antipholus of E. You minion, you, are these your customers?
Did this companion with the saffron face
Revel and feast it at my house to-day,
Whilst upon me the guilty doors were shut
And I denied to enter in my house?

Adriana. O husband, God doth know you din'd at home,

Where would you had remain'd until this time,
Free from these slanders and this open shame!

Antipholus of E. Din'd at home! — Thou villain, what say'st thou?

Dromio of E. Sir, sooth to say, you did not dine at home.

Antipholus of E. Were not my doors lock'd up and I shut out?

Dromio of E. Perdy, your doors were lock'd and you shut out.

Antipholus of E. And did not she herself revile me there?

Dromio of E. Sans fable, she herself revil'd you there.

Antipholus of E. Did not her kitchen-maid rail, taunt, and scorn me?

Dromio of E. Certes, she did; the kitchen-vestal scorn'd you.

Antipholus of E. And did not I in rage depart from thence?

Dromio of E. In verity you did; my bones bear witness,
That since have felt the vigour of his rage.

Adriana. Is 't good to soothe him in these contraries?

Pinch. It is no shame; the fellow finds his vein,
And yielding to him humours well his frenzy.

Antipholus of E. Thou hast suborn'd the goldsmith to arrest me.

Adriana. Alas, I sent you money to redeem you,
By Dromio here, who came in haste for it.
Dromio of E. Money by me! heart and good-will you might; —
But surely, master, not a rag of money.
Antipholus of E. Went'st not thou to her for a purse of ducats?
Adriana. He came to me and I deliver'd it.
Luciana. And I am witness with her that she did.
Dromio of E. God and the rope-maker bear me witness
That I was sent for nothing but a rope!
Pinch. Mistress, both man and master is possess'd;
I know it by their pale and deadly looks.
They must be bound and laid in some dark room.
Antipholus of E. Say, wherefore didst thou lock me forth to-day? —
And why dost thou deny the bag of gold?
Adriana. I did not, gentle husband, lock thee forth.
Dromio of E. And, gentle master, I receiv'd no gold;
But I confess, sir, that we were lock'd out.
Adriana. Dissembling villain, thou speak'st false in both.
Antipholus of E. Dissembling harlot, thou art false in all,
And art confederate with a damned pack
To make a loathsome abject scorn of me;
But with these nails I 'll pluck out these false eyes
That would behold in me this shameful sport.

Enter three or four and offer to bind him. He strives

Adriana. O, bind him, bind him! let him not come near me.

Pinch. More company! The fiend is strong within him.

Luciana. Ay me, poor man, how pale and wan he looks!

Antipholus of E. What, will you murther me? — Thou gaoler, thou,
I am thy prisoner; wilt thou suffer them
To make a rescue?

Officer. Masters, let him go;
He is my prisoner, and you shall not have him.

Pinch. Go bind this man, for he is frantic too.

[*They offer to bind Dromio of E.*

Adriana. What wilt thou do, thou peevish officer?
Hast thou delight to see a wretched man
Do outrage and displeasure to himself?

Officer. He is my prisoner; if I let him go,
The debt he owes will be requir'd of me.

Adriana. I will discharge thee ere I go from thee.
Bear me forthwith unto his creditor,
And, knowing how the debt grows, I will pay it. —
Good master doctor, see him safe convey'd
Home to my house. — O most unhappy day!

Antipholus of E. O most unhappy strumpet!

Dromio of E. Master, I am here enter'd in bond for you.

Antipholus of E. Out on thee, villain! wherefore dost thou mad me?

Dromio of E. Will you be bound for nothing? be mad, good master; cry 'The devil!'

Luciana. God help, poor souls, how idly do they talk!

Adriana. Go bear him hence. — Sister, go you with me. —

[*Exeunt all but Adriana, Luciana, Officer, and Courtesan.*

Say now, whose suit is he arrested at?

Officer. One Angelo, a goldsmith; do you know him?

Adriana. I know the man. What is the sum he owes?

Officer. Two hundred ducats.

Adriana. Say, how grows it due?

Officer. Due for a chain your husband had of him.

Adriana. He did bespeak a chain for me, but had it not.

Courtesan. Whenas your husband all in rage to-day
Came to my house and took away my ring —
The ring I saw upon his finger now —
Straight after did I meet him with a chain.

Adriana. It may be so, but I did never see it. —
Come, gaoler, bring me where the goldsmith is;
I long to know the truth hereof at large.

Enter Antipholus of Syracuse *with his rapier drawn, and* Dromio of Syracuse

Luciana. God, for thy mercy! they are loose again.

Adriana. And come with naked swords.

Let 's call more help to have them bound again.

Officer. Away! they 'll kill us.

[*Exeunt all but Antipholus of S. and Dromio of S.*

Antipholus of S. I see these witches are afraid of swords.

Dromio of S. She that would be your wife now ran from you.

Antipholus of S. Come to the Centaur; fetch our stuff from thence.

I long that we were safe and sound aboard.

Dromio of S. Faith, stay here this night, they will surely do us no harm; you saw they speak us fair, give us gold. Methinks they are such a gentle nation that, but for the mountain of mad flesh that claims marriage of me, I could find in my heart to stay here still and turn witch.

Antipholus of S. I will not stay to-night for all the town;

Therefore away, to get our stuff aboard. [*Exeunt.*

REMAINS OF AMPHITHEATRE AT EPHESUS

ACT V

SCENE I. *A Street before a Priory*

Enter Second Merchant *and* ANGELO

Angelo. I am sorry, sir, that I have hinder'd you;
But, I protest, he had the chain of me,
Though most dishonestly he doth deny it.

2 *Merchant.* How is the man esteem'd here in the city?

Angelo. Of very reverend reputation, sir,
Of credit infinite, highly belov'd,
Second to none that lives here in the city;
His word might bear my wealth at any time.

2 *Merchant.* Speak softly; yonder, as I think, he walks.

Enter ANTIPHOLUS OF SYRACUSE *and* DROMIO OF SYRACUSE

Angelo. 'T is so; and that self chain about his neck
Which he forswore most monstrously to have.
Good sir, draw near to me, I 'll speak to him. —
Signior Antipholus, I wonder much
That you would put me to this shame and trouble,
And, not without some scandal to yourself,
With circumstance and oaths so to deny
This chain which now you wear so openly.
Beside the charge, the shame, imprisonment,
You have done wrong to this my honest friend,
Who, but for staying on our controversy,
Had hoisted sail and put to sea to-day.
This chain you had of me; can you deny it?

Antipholus of S. I think I had; I never did deny it.

2 *Merchant.* Yes, that you did, sir, and forswore it too.

Antipholus of S. Who heard me to deny it or forswear it?

2 *Merchant.* These ears of mine, thou know'st, did hear thee.

Fie on thee, wretch! 't is pity that thou liv'st
To walk where any honest men resort.

Antipholus of S. Thou art a villain to impeach me thus;

I 'll prove mine honour and mine honesty
Against thee presently, if thou dar'st stand.

2 *Merchant.* I dare, and do defy thee for a villain.
[*They draw.*

Enter ADRIANA, LUCIANA, *the* Courtesan, *and others*

Adriana. Hold, hurt him not, for God's sake! he is mad. —
Some get within him, take his sword away.
Bind Dromio too, and bear them to my house.

Dromio of S. Run, master, run; for God's sake, take a house!
This is some priory. In, or we are spoil'd!
[*Exeunt Antipholus of S. and Dromio of S. to the Priory.*

Enter the Lady Abbess

Abbess. Be quiet, people. Wherefore throng you hither?

Adriana. To fetch my poor distracted husband hence.
Let us come in that we may bind him fast
And bear him home for his recovery.

Angelo. I knew he was not in his perfect wits.

2 *Merchant.* I am sorry now that I did draw on him.

Abbess. How long hath this possession held the man?

Adriana. This week he hath been heavy, sour, sad,
And much different from the man he was;
But till this afternoon his passion
Ne'er brake into extremity of rage.

Abbess. Hath he not lost much wealth by wrack of sea?
Buried some dear friend? Hath not else his eye
Stray'd his affection in unlawful love?
A sin prevailing much in youthful men
Who give their eyes the liberty of gazing.
Which of these sorrows is he subject to?
Adriana. To none of these, except it be the last;
Namely, some love that drew him oft from home.
Abbess. You should for that have reprehended him.
Adriana. Why, so I did.
Abbess. Ay, but not rough enough.
Adriana. As roughly as my modesty would let me.
Abbess. Haply, in private.
Adriana. And in assemblies too.
Abbess. Ay, but not enough.
Adriana. It was the copy of our conference:
In bed he slept not for my urging it;
At board he fed not for my urging it;
Alone, it was the subject of my theme;
In company I often glanced it;
Still did I tell him it was vile and bad.
Abbess. And thereof came it that the man was mad.
The venom clamours of a jealous woman
Poisons more deadly than a mad dog's tooth.
It seems his sleeps were hinder'd by thy railing,
And thereof comes it that his head is light.
Thou say'st his meat was sauc'd with thy upbraidings.
Unquiet meals make ill digestions;

Thereof the raging fire of fever bred,
And what 's a fever but a fit of madness?
Thou say'st his sports were hinder'd by thy brawls.
Sweet recreation barr'd, what doth ensue
But moody and dull melancholy,
Kinsman to grim and comfortless despair,
And at her heels a huge infectious troop
Of pale distemperatures and foes to life?
In food, in sport, and life-preserving rest
To be disturb'd would mad or man or beast.
The consequence is then thy jealous fits
Have scar'd thy husband from the use of wits.

Luciana. She never reprehended him but mildly,
When he demean'd himself rough, rude, and wildly. —
Why bear you these rebukes and answer not?

Adriana. She did betray me to my own reproof. —
Good people, enter and lay hold on him.

Abbess. No, not a creature enters in my house.

Adriana. Then let your servants bring my husband forth.

Abbess. Neither; he took this place for sanctuary,
And it shall privilege him from your hands
Till I have brought him to his wits again,
Or lose my labour in assaying it.

Adriana. I will attend my husband, be his nurse,
Diet his sickness, for it is my office,
And will have no attorney but myself;
And therefore let me have him home with me.

Abbess. Be patient; for I will not let him stir

Till I have us'd the approved means I have,
With wholesome syrups, drugs, and holy prayers,
To make of him a formal man again.
It is a branch and parcel of mine oath,
A charitable duty of my order.
Therefore depart and leave him here with me.

Adriana. I will not hence and leave my husband here;
And ill it doth beseem your holiness
To separate the husband and the wife.

Abbess. Be quiet and depart; thou shalt not have him. [*Exit.*

Luciana. Complain unto the duke of this indignity.

Adriana. Come, go; I will fall prostrate at his feet,
And never rise until my tears and prayers
Have won his grace to come in person hither
And take perforce my husband from the abbess.

2 *Merchant.* By this, I think, the dial points at five.
Anon, I 'm sure, the duke himself in person
Comes this way to the melancholy vale,
The place of death and sorry execution,
Behind the ditches of the abbey here.

Angelo. Upon what cause?

2 *Merchant.* To see a reverend Syracusian merchant,
Who put unluckily into this bay
Against the laws and statutes of this town,
Beheaded publicly for his offence.

Angelo. See where they come; we will behold his death.

Luciana. Kneel to the duke before he pass the abbey.

Enter DUKE, *attended; ÆGEON bareheaded; with the* Headsman *and other* Officers

Duke. Yet once again proclaim it publicly,
If any friend will pay the sum for him,
He shall not die; so much we tender him.

Adriana. Justice, most sacred duke, against the abbess!

Duke. She is a virtuous and a reverend lady;
It cannot be that she hath done thee wrong.

Adriana. May it please your grace, Antipholus my husband,
Who I made lord of me and all I had
At your important letters, — this ill day
A most outrageous fit of madness took him;
That desperately he hurried through the street, —
With him his bondman, all as mad as he, —
Doing displeasure to the citizens
By rushing in their houses, bearing thence
Rings, jewels, any thing his rage did like.
Once did I get him bound and sent him home,
Whilst to take order for the wrongs I went
That here and there his fury had committed.
Anon, I wot not by what strong escape,
He broke from those that had the guard of him,
And with his mad attendant and himself,
Each one with ireful passion, with drawn swords,
Met us again, and madly bent on us
Chas'd us away, till raising of more aid

We came again to bind them. Then they fled
Into this abbey, whither we pursued them;
And here the abbess shuts the gates on us,
And will not suffer us to fetch him out,
Nor send him forth that we may bear him hence.
Therefore, most gracious duke, with thy command
Let him be brought forth and borne hence for help.

Duke. Long since thy husband serv'd me in my wars,
And I to thee engag'd a prince's word,
When thou didst make him master of thy bed,
To do him all the grace and good I could. —
Go, some of you, knock at the abbey-gate
And bid the lady abbess come to me. —
I will determine this before I stir.

Enter a Servant

Servant. O mistress, mistress, shift and save yourself!
My master and his man are both broke loose,
Beaten the maids a-row, and bound the doctor,
Whose beard they have sing'd off with brands of fire;
And ever, as it blaz'd, they threw on him
Great pails of puddled mire to quench the hair.
My master preaches patience to him, and the while
His man with scissors nicks him like a fool;
And sure, unless you send some present help,
Between them they will kill the conjurer.

Adriana. Peace, fool! thy master and his man are here,
And that is false thou dost report to us.

Servant. Mistress, upon my life, I tell you true;
I have not breath'd almost since I did see it.
He cries for you and vows, if he can take you,
To scorch your face and to disfigure you. —
[*Cry within.*
Hark, hark! I hear him, mistress; fly, be gone!

Duke. Come, stand by me; fear nothing. — Guard with halberds!

Adriana. Ay me, it is my husband! — Witness you,
That he is borne about invisible.
Even now we hous'd him in the abbey here;
And now he 's there, past thought of human reason.

Enter Antipholus of Ephesus *and* Dromio of Ephesus

Antipholus of E. Justice, most gracious duke, O, grant me justice!
Even for the service that long since I did thee,
When I bestrid thee in the wars and took
Deep scars to save thy life; even for the blood
That then I lost for thee, now grant me justice.

Ægeon. Unless the fear of death doth make me dote,
I see my son Antipholus and Dromio.

Antipholus of E. Justice, sweet prince, against that woman there!
She whom thou gav'st to me to be my wife,
That hath abused and dishonour'd me
Even in the strength and height of injury!

Beyond imagination is the wrong
That she this day hath shameless thrown on me.

Duke. Discover how, and thou shalt find me just.

Antipholus of E. This day, great duke, she shut the doors upon me,
While she with harlots feasted in my house.

Duke. A grievous fault! Say, woman, didst thou so?

Adriana. No, my good lord; myself, he, and my sister
To-day did dine together. So befall my soul
As this is false he burdens me withal!

Luciana. Ne'er may I look on day nor sleep on night
But she tells to your highness simple truth!

Angelo. O perjur'd woman! They are both forsworn;
In this the madman justly chargeth them.

Antipholus of E. My liege, I am advised what I say,
Neither disturb'd with the effect of wine,
Nor heady-rash, provok'd with raging ire,
Albeit my wrongs might make one wiser mad.
This woman lock'd me out this day from dinner.
That goldsmith there, were he not pack'd with her,
Could witness it, for he was with me then,
Who parted with me to go fetch a chain,
Promising to bring it to the Porpentine,
Where Balthazar and I did dine together.
Our dinner done, and he not coming thither,
I went to seek him; in the street I met him

And in his company that gentleman.
There did this perjur'd goldsmith swear me down
That I this day of him receiv'd the chain,
Which, God he knows, I saw not; for the which
He did arrest me with an officer.
I did obey, and sent my peasant home
For certain ducats; he with none return'd.
Then fairly I bespoke the officer
To go in person with me to my house.
By the way we met
My wife, her sister, and a rabble more
Of vile confederates. Along with them
They brought one Pinch, a hungry lean-fac'd villain,
A mere anatomy, a mountebank,
A threadbare juggler, and a fortune-teller,
A needy, hollow-eyed, sharp-looking wretch,
A living dead man; this pernicious slave,
Forsooth, took on him as a conjurer,
And, gazing in mine eyes, feeling my pulse,
And with no face, as 't were, outfacing me,
Cries out I was possess'd. Then all together
They fell upon me, bound me, bore me thence,
And in a dark and dankish vault at home
There left me and my man, both bound together;
Till, gnawing with my teeth my bonds in sunder,
I gain'd my freedom and immediately
Ran hither to your grace, whom I beseech
To give me ample satisfaction
For these deep shames and great indignities.

Angelo. My lord, in truth, thus far I witness with him,
That he din'd not at home, but was lock'd out.

Duke. But had he such a chain of thee or no?

Angelo. He had, my lord; and when he ran in here,
These people saw the chain about his neck.

2 *Merchant.* Besides, I will be sworn these ears of mine
Heard you confess you had the chain of him
After you first forswore it on the mart,
And thereupon I drew my sword on you;
And then you fled into this abbey here,
From whence, I think, you are come by miracle.

Antipholus of E. I never came within these abbey-walls,
Nor ever didst thou draw thy sword on me;
I never saw the chain, so help me Heaven!
And this is false you burden me withal.

Duke. Why, what an intricate impeach is this!
I think you all have drunk of Circe's cup. —
If here you hous'd him, here he would have been;
If he were mad, he would not plead so coldly. —
You say he din'd at home; the goldsmith here
Denies that saying. — Sirrah, what say you?

Dromio of E. Sir, he din'd with her there, at the Porpentine.

Courtesan. He did, and from my finger snatch'd that ring.

Antipholus of E. 'T is true, my liege; this ring I had of her.

Duke. Saw'st thou him enter at the abbey here?
Courtesan. As sure, my liege, as I do see your grace.
Duke. Why, this is strange. — Go call the abbess hither. —
I think you are all mated or stark mad.
[*Exit one to the Abbess.*
Ægeon. Most mighty duke, vouchsafe me speak a word.
Haply I see a friend will save my life
And pay the sum that may deliver me.
Duke. Speak freely, Syracusian, what thou wilt.
Ægeon. Is not your name, sir, call'd Antipholus?
And is not that your bondman, Dromio?
Dromio of E. Within this hour I was his bondman, sir,
But he, I thank him, gnaw'd in two my cords;
Now am I Dromio and his man unbound.
Ægeon. I am sure you both of you remember me.
Dromio of E. Ourselves we do remember, sir, by you;
For lately we were bound, as you are now.
You are not Pinch's patient, are you, sir?
Ægeon. Why look you strange on me? you know me well.
Antipholus of E. I never saw you in my life till now.
Ægeon. O, grief hath chang'd me since you saw me last,
And careful hours with time's deformed hand

Have written strange defeatures in my face;
But tell me yet, dost thou not know my voice?

Antipholus of E. Neither.

Ægeon. Dromio, nor thou?

Dromio of E. No, trust me, sir, nor I.

Ægeon. I am sure thou dost.

Dromio of E. Ay, sir, but I am sure I do not; and whatsoever a man denies, you are now bound to believe him.

Ægeon. Not know my voice! O time's extremity,
Hast thou so crack'd and splitted my poor tongue
In seven short years, that here my only son
Knows not my feeble key of untun'd cares?
Though now this grained face of mine be hid
In sap-consuming winter's drizzled snow
And all the conduits of my blood froze up,
Yet hath my night of life some memory,
My wasting lamps some fading glimmer left,
My dull deaf ears a little use to hear.
All these old witnesses — I cannot err —
Tell me thou art my son Antipholus.

Antipholus of E. I never saw my father in my life.

Ægeon. But seven years since, in Syracusa, boy,
Thou know'st we parted; but perhaps, my son,
Thou sham'st to acknowledge me in misery.

Antipholus of E. The duke and all that know me in the city
Can witness with me that it is not so:
I ne'er saw Syracusa in my life.

Duke. I tell thee, Syracusian, twenty years
Have I been patron to Antipholus,
During which time he ne'er saw Syracusa.
I see thy age and dangers make thee dote.

Re-enter Abbess, *with* Antipholus of Syracuse *and* Dromio of Syracuse

Abbess. Most mighty duke, behold a man much wrong'd. [*All gather to see them.*

Adriana. I see two husbands, or mine eyes deceive me.

Duke. One of these men is Genius to the other;
And so of these. Which is the natural man,
And which the spirit? who deciphers them?

Dromio of S. I, sir, am Dromio; command him away.

Dromio of E. I, sir, am Dromio; pray, let me stay.

Antipholus of S. Ægeon art thou not? or else his ghost?

Dromio of S. O, my old master! who hath bound him here?

Abbess. Whoever bound him, I will loose his bonds
And gain a husband by his liberty. —
Speak, old Ægeon, if thou be'st the man
That hadst a wife once call'd Æmilia
That bore thee at a burden two fair sons, —
O, if thou be'st the same Ægeon, speak,
And speak unto the same Æmilia!

Ægeon. If I dream not, thou art Æmelia;

If thou art she, tell me where is that son
That floated with thee on the fatal raft?

Abbess. By men of Epidamnum he and I
And the twin Dromio all were taken up;
But by and by rude fishermen of Corinth
By force took Dromio and my son from them,
And me they left with those of Epidamnum.
What then became of them I cannot tell;
I to this fortune that you see me in.

Duke. Why, here begins his morning story right:
These two Antipholuses, these two so like,
And these two Dromios, one in semblance, —
Besides her urging of her wrack at sea, —
These are the parents to these children,
Which accidentally are met together. —
Antipholus, thou cam'st from Corinth first?

Antipholus of S. No, sir, not I; I came from Syracuse.

Duke. Stay, stand apart; I know not which is which.

Antipholus of E. I came from Corinth, my most gracious lord, —

Dromio of E. And I with him.

Antipholus of E. Brought to this town by that most famous warrior,
Duke Menaphon, your most renowned uncle.

Adriana. Which of you two did dine with me to-day?

Antipholus of S. I, gentle mistress.

Adriana. And are not you my husband?

Antipholus of E. No; I say nay to that.

Antipholus of S. And so do I; yet did she call me so,
And this fair gentlewoman, her sister here,
Did call me brother. — [*To Luciana*] What I told you
then,
I hope I shall have leisure to make good,
If this be not a dream I see and hear.
Angelo. That is the chain, sir, which you had of me.
Antipholus of S. I think it be, sir; I deny it not.
Antipholus of E. And you, sir, for this chain arrested
me.
Angelo. I think I did, sir; I deny it not.
Adriana. I sent you money, sir, to be your bail,
By Dromio; but I think he brought it not.
Dromio of E. No, none by me.
Antipholus of S. This purse of ducats I receiv'd
from you
And Dromio my man did bring them me.
I see we still did meet each other's man,
And I was ta'en for him, and he for me,
And thereupon these errors all arose.
Antipholus of E. These ducats pawn I for my father
here.
Duke. It shall not need; thy father hath his life.
Courtesan. Sir, I must have that diamond from you.
Antipholus of E. There, take it; and much thanks
for my good cheer.
Abbess. Renowned duke, vouchsafe to take the pains
To go with us into the abbey here
And hear at large discoursed all our fortunes; —

And all that are assembled in this place,
That by this sympathized one day's error
Have suffer'd wrong, go keep us company,
And we shall make full satisfaction. —
Thirty-three years have I but gone in travail
Of you, my sons, and till this present hour
My heavy burthen ne'er delivered. —
The duke, my husband, and my children both,
And you the calendars of their nativity,
Go to a gossips' feast, and go with me ;
After so long grief, such nativity !

Duke. With all my heart, I 'll gossip at this feast.

[*Exeunt all but Antipholus of S., Antipholus of E., Dromio of S., and Dromio of E.*

Dromio of S. Master, shall I fetch your stuff from shipboard ?

Antipholus of E. Dromio, what stuff of mine hast thou embark'd ?

Dromio of S. Your goods that lay at host, sir, in the Centaur.

Antipholus of S. He speaks to me. — I am your master, Dromio.

Come, go with us ; we 'll look to that anon.
Embrace thy brother there ; rejoice with him.

[*Exeunt Antipholus of S. and Antipholus of E.*

Dromio of S. There is a fat friend at your master's house
That kitchen'd me for you to-day at dinner ;
She now shall be my sister, not my wife.

Dromio of E. Methinks you are my glass, and not my brother;
I see by you I am a sweet-fac'd youth.
Will you walk in to see their gossiping? 420

Dromio of S. Not I, sir; you are my elder.

Dromio of E. That 's a question; how shall we try it?

Dromio of S. We 'll draw cuts for the senior; till then lead thou first.

Dromio of E. Nay, then, thus:
We came into the world like brother and brother;
And now let 's go hand in hand, not one before another.

[*Exeunt.*

NOTES

MEDAL OF EPHESUS

NOTES

INTRODUCTION

THE METRE OF THE PLAY. — It should be understood at the outset that *metre*, or the mechanism of verse, is something altogether distinct from the *music* of verse. The one is matter of rule, the other of taste and feeling. Music is not an absolute necessity of verse; the metrical form is a necessity, being that which constitutes the verse.

The plays of Shakespeare (with the exception of rhymed passages, and of occasional songs and interludes) are all in unrhymed or *blank* verse; and the normal form of this blank verse is illustrated by i. 1. 34 of the present play: "Was wrought by nature, not by vile offence."

This line, it will be seen, consists of ten syllables, with the even syllables (2d, 4th, 6th, 8th, and 10th) accented, the odd syllables (1st, 3d, etc.) being unaccented. Theoretically, it is made up of five *feet* of two syllables each, with the accent on the second syllable. Such a foot is called an *iambus* (plural, *iambuses*, or the Latin *iambi*), and the form of verse is called *iambic*.

This fundamental law of Shakespeare's verse is subject to certain modifications, the most important of which are as follows: —

1. After the tenth syllable an unaccented syllable (or even two such syllables) may be added, forming what is sometimes called a

female line ; as in i. 1. 51: "And, which was strange, the one so like the other." The rhythm is complete with the first syllable of *other*, the second being an extra eleventh syllable. In v. 1. 196 ("I see my son Antipholus and Dromio") we have two extra syllables, the rhythm being complete with the first syllable of *Dromio*.

2. The accent in any part of the verse may be shifted from an even to an odd syllable; as in i. 1. 3: "Merchant of Syracusa, plead no more;" and 6: "Sprung from the rancorous outrage of your duke." In both lines the accent is shifted from the second to the first syllable. This change occurs very rarely in the tenth syllable, and seldom in the fourth; and it is not allowable in two successive accented syllables.

3. An extra unaccented syllable may occur in any part of the line; as in i. 1. 6, 9, and 15. In 6 the second syllable of *rancorous* is superfluous; in 9 that of *rigorous;* and in 15 the word *To*.

4. Any unaccented syllable, occurring in an even place immediately before or after an even syllable which is properly accented, is reckoned as accented for the purposes of the verse; as, for instance, in lines 3 and 32. In 3 the first syllable of *Syracusa*, and in 32 the last of *unspeakable*, are metrically equivalent to accented syllables; and so with the last syllable of *countrymen* in 7, of *Ephesus* in 16 and 30, of *punishment* in 46, and of *delivered* (quadrisyllable) in 54.

5. In many instances in Shakespeare words must be *lengthened* in order to fill out the rhythm: —

(*a*) In a large class of words in which *e* or *i* is followed by another vowel, the *e* or *i* is made a separate syllable; as *ocean*, *opinion*, *soldier*, *patience* (see on iii. 1. 93), *partial*, *marriage*, etc. For instance, in this play, i. 1. 21 ("Unless a thousand marks be levied") appears to have only nine syllables, but *levied* is a trisyllable; and the same is true of *passion* in v. 1. 47: "But till this afternoon his passion." This lengthening occurs most frequently at the end of the line, and is common in this and other early plays. See, for in-

stance, on *licentious* (ii. 2. 136), *contagion* (ii. 2. 149), *succession* and *possession* (iii. 2. 104, 105), *illusions* (iv. 3. 42), *satisfaction* (iv. 1. 5, v. 1. 400), *digestions* (v. 1. 74), etc.

(*b*) Many monosyllables ending in *r*, *re*, *rs*, *res*, preceded by a long vowel or diphthong, are often made dissyllables; as *fare*, *fear*, *dear*, *fire*, *hair*, *hour* (see on iii. 1. 121), *hire* (see on iv. 1. 95), *your*, etc. In v. 1. 45 ("This week he hath been heavy, sour, sad") *sour* is a dissyllable. If the word is repeated in a verse it is often both monosyllable and dissyllable; as in *M. of V.* iii. 2. 20: "And so, though yours, not yours. Prove it so," where either *yours* (preferably the first) is a dissyllable, the other being a monosyllable. In *J. C.* iii. 1. 172: "As fire drives out fire, so pity, pity," the first *fire* is a dissyllable.

(*c*) Words containing *l* or *r*, preceded by another consonant, are often pronounced as if a vowel came between or after the consonants; as in this play, v. 1. 359: "And these two Dromios, one in semblance" [sembl(e)ance] and v. 1. 361: "These are the parents of these children" (childeren, the original form of the word). See also *All 's Well*, iii. 5. 43: "If you will tarry, holy pilgrim" [pilg(e)rim]; *W. T.* iv. 4. 76: "Grace and remembrance [rememb(e)rance] be to you both!" etc.

(*d*) Monosyllabic exclamations (*ay*, *O*, *yea*, *nay*, *hail*, etc.) and monosyllables otherwise emphasized are similarly lengthened; also certain longer words; as *commandement* in *M. of V.* iv. i. 451; *safety* (trisyllable) in *Ham.* i. 3. 21; *business* (trisyllable, as originally pronounced) in *J. C.* iv. 1. 22: "To groan and sweat under the business" (so in several other passages); and other words mentioned in the notes to the plays in which they occur.

6. Words are also *contracted* for metrical reasons, like plurals and possessives ending in a sibilant, as *balance*, *horse* (for *horses* and *horse's*), *princess*, *sense*, *marriage* (plural and possessive), *image*, etc. So with many adjectives in the superlative (like *cold'st*, *stern'st*, *kind'st*, *secret'st*, etc.), and certain other words. See, for instance, note on *whether*, iv. 1. 60, and on *towards*, i. 1. 87.

7. The *accent* of words is also varied in many instances for metrical reasons. Thus we find both *révenue* and *revénue* in the first scene of the *M. N. D.* (lines 6 and 158), *cónjure* (see on iv. 3. 68) and *conjúre*, *púrsue* and *pursúe*, *distinct* and *distinct*, etc.

These instances of variable accent must not be confounded with those in which words were uniformly accented differently in the time of Shakespeare; like *aspéct* (see on ii. 2. 32), *importúne* (see on i. 1. 126, iv. 1. 2, 53), *sepúlchre* (verb), *perséver* (see on ii. 2, 220), *perséverance*, *rheúmatic*, etc.

8. *Alexandrines*, or verses of twelve syllables, with six accents, occur here and there in the plays. They must not be confounded with female lines with two extra syllables (see on 1 above) or with other lines in which two extra unaccented syllables may occur. Examples in this play are ii. 2. 223, iii. 1. 1, iv. 1. 41, v. 1. 174, 208, etc.

9. *Incomplete* verses, of one or more syllables, are scattered through the plays. See i. 1. 61, 156, i. 2. 16, etc.

10. *Doggerel* measure is used in the very earliest comedies (*L. L. L.* and the present play in particular) in the mouths of comic characters, but never anywhere in plays written after 1598. There are about a hundred lines of it in this play.

11. *Rhyme* occurs frequently in the early plays, but diminishes with comparative regularity from that period until the latest. Thus, in *L. L. L.* there are about 1100 rhyming verses (about one-third of the whole number), in *M. N. D.* about 900, in *Rich. II.* and *R. and J.* about 500 each, while in *Cor.* and *A. and C.* there are only about 40 each, in *Temp.* only two, and in *W. T.* none at all, except in the chorus introducing act iv. Songs, interludes, and other matter not in ten-syllable measure are not included in this enumeration. In the present play, out of some 1400 ten-syllable verses, nearly 300 are in rhyme.

Alternate rhymes are found only in the plays written before 1599 or 1600. In the present play there are 64 lines; but in *M. of V.* there are only four lines at the end of iii. 2. In *Much Ado*

and *A. Y. L.* we also find a few lines, but none at all in subsequent plays.

Rhymed couplets, or "rhyme-tags" are often found at the end of scenes; as in 9 of the 11 scenes of the present play. In *Ham.* 14 out of 20 scenes, and in *Macb.* 21 out of 28, have such "tags;" but in the latest plays they are not so frequent. In *Temp.*, for instance, there is but one, and in *W. T.* none.

12. In this edition of Shakespeare, the final *-ed* of past tenses and participles *in verse* is printed *-'d* when the word is to be pronounced in the ordinary way; as in *condemn'd*, line 25, and *impos'd*, line 31, of the first scene. But when the metre requires that the *-ed* be made a separate syllable, the *e* is retained; as in *wished* (dissyllable), line 90, and *discovered* (quadrisyllable), line 91. The only variation from this rule is in verbs like *cry*, *die*, *sue*, etc., the *-ed* of which is very rarely, if ever, made a separate syllable.

Shakespeare's Use of Verse and Prose in the Plays.—This is a subject to which the critics have given very little attention, but it is an interesting study. In the present play we find scenes entirely in verse (none entirely in prose), and others in which the two are mixed. In general, we may say that verse is used for what is distinctly poetical, and prose for what is not poetical. The distinction, however, is not so clearly marked in the earlier as in the later plays. The second scene of *M. of V.*, for instance, is in prose, because Portia and Nerissa are talking about the suitors in a familiar and playful way; but in *T. G. of V.*, where Julia and Lucetta are discussing the suitors of the former in much the same fashion, the scene is in verse. Dowden, commenting on *Rich. II.*, remarks: "Had Shakespeare written the play a few years later, we may be certain that the gardener and his servants (iii. 4) would not have uttered stately speeches in verse, but would have spoken homely prose, and that humour would have mingled with the pathos of the scene. The same remark may be made with reference to the subsequent scene (v. 5) in which his groom visits the dethroned king in the Tower." Comic characters and those in low life generally

speak in prose in the later plays, as Dowden intimates, but in the very earliest ones doggerel is much used instead. See on 10 above.

The change from prose to verse is well illustrated in the third scene of *M. of V.* It begins with plain prosaic talk about a business matter; but when Antonio enters, it rises at once to the higher level of poetry. The sight of Antonio reminds Shylock of his hatred of the Merchant, and the passion expresses itself in verse, the vernacular tongue of poetry. We have a similar change in the first scene of *J. C.*, where, after the quibbling "chaff" of the mechanics about their trades, the mention of Pompey reminds the Tribune of their plebeian fickleness, and his scorn and indignation flame out in most eloquent verse.

The reasons for the choice of prose or verse are not always so clear as in these instances. We are seldom puzzled to explain the prose, but not unfrequently we meet with verse where we might expect prose. As Professor Corson remarks (*Introduction to Shakespeare*, 1889), "Shakespeare adopted verse as the general tenor of his language, and therefore expressed much in verse that is within the capabilities of prose; in other words, his verse constantly encroaches upon the domain of prose, but his prose can never be said to encroach upon the domain of verse." If in rare instances we think we find exceptions to this latter statement, and prose actually seems to usurp the place of verse, I believe that careful study of the passage will prove the supposed exception to be apparent rather than real.

Some Books for Teachers and Students. — A few out of the many books that might be commended to the teacher and the critical student are the following: Halliwell-Phillipps's *Outlines of the Life of Shakespeare* (7th ed. 1887); Sidney Lee's *Life of Shakespeare* (1898; for ordinary students the abridged ed. of 1899 is preferable); Rolfe's *Life of Shakespeare* (1904); Schmidt's *Shakespeare Lexicon* (3d ed. 1902); Littledale's ed. of Dyce's *Glossary* (1902); Bartlett's *Concordance to Shakespeare* (1895); Abbott's *Shakespearian Grammar* (1873); Furness's "New Variorum"

ed. of the plays (encyclopædic and exhaustive); Dowden's *Shakspere: His Mind and Art* (American ed. 1881); Hudson's *Life, Art, and Characters of Shakespeare* (revised ed. 1882); Mrs. Jameson's *Characteristics of Women* (several eds.; some with the title, *Shakespeare Heroines*); Ten Brink's *Five Lectures on Shakespeare* (1895); Boas's *Shakespeare and His Predecessors* (1895); Dyer's *Folk-lore of Shakespeare* (American ed. 1884); Gervinus's *Shakespeare Commentaries* (Bunnett's translation, 1875); Wordsworth's *Shakespeare's Knowledge of the Bible* (3d ed. 1880); Elson's *Shakespeare in Music* (1901).

Some of the above books will be useful to all readers who are interested in special subjects or in general criticism of Shakespeare. Among those which are better suited to the needs of ordinary readers and students, the following may be mentioned: Mabie's *William Shakespeare, Poet, Dramatist, and Man* (1900); Dowden's *Shakspere Primer* (1877; small but invaluable); Rolfe's *Shakespeare the Boy* (1896; not a mere juvenile book, but treating of the home and school life, the games and sports, the manners, customs, and folk-lore of the poet's time); Guerber's *Myths of Greece and Rome* (for young students who may need information on mythological allusions not explained in the notes).

Black's *Judith Shakespeare* (1884; a novel, but a careful study of the scene and the time) is a book that I always commend to young people, and their elders will also enjoy it. The Lambs' *Tales from Shakespeare* is a classic for beginners in the study of the dramatist; and in Rolfe's ed. the plan of the authors is carried out in the Notes by copious illustrative quotations from the plays. Mrs. Cowden-Clarke's *Girlhood of Shakespeare's Heroines* (American ed. 1904) will particularly interest girls; and both girls and boys will find Bennett's *Master Skylark* (1897) and Imogen Clark's *Will Shakespeare's Little Lad* (1897) equally entertaining and instructive.

H. Snowden Ward's *Shakespeare's Town and Times* (2d ed. 1902) and John Leyland's *Shakespeare Country* (2d ed. 1903) are

copiously illustrated books (yet inexpensive) which may be particularly commended for school libraries.

ABBREVIATIONS IN THE NOTES. — The abbreviations of the names of Shakespeare's plays will be readily understood; as *T. N.* for *Twelfth Night*, *Cor.* for *Coriolanus*, 3 *Hen. VI.* for *The Third Part of King Henry the Sixth*, etc. *P. P.* refers to *The Passionate Pilgrim*; *V. and A.* to *Venus and Adonis*; *L. C.* to *Lover's Complaint*; and *Sonn.* to the *Sonnets*.

Other abbreviations that hardly need explanation are *Cf.* (*confer*, compare), *Fol.* (following), *Id.* (*idem*, the same), and *Prol.* (prologue). The numbers of the lines in the references (except for the present play) are those of the "Globe" edition (the cheapest and best edition of *Shakespeare* in one compact volume), which is now generally accepted as the standard for line-numbers in works of reference (Schmidt's *Lexicon*, Abbott's *Grammar*, Dowden's *Primer*, the publications of the New Shakspere Society, etc.).

ACT I

SCENE I. — 1. *Solinus.* The spelling of the name in the 1st folio; altered in the second, probably by an accident, to "Salinus." The name occurs nowhere else in the play. The folios have indifferently *Antipholus* and *Antipholis*; but that the former is the correct form is shown by the rhyme in iii. 2. 2, 4. It is, of course, a corruption of the old *Antiphilus*. In the stage-directions of the folios the brothers are called *Antipholus Erotes* and *Antipholus Sereptus*. The surnames are doubtless errors for *Errans* (or *Erraticus*) and *Surreptus*, the latter being evidently derived from the *Menæchmus Surreptus* of Plautus, a character well known in the time of S. The Cambridge ed. quotes Brian Melbancke's *Philotimus*, 1582: "Thou art like Menechmus Subreptus his wife."

2. *Doom.* Sentence; as very often. Cf. *Hen. V.* iii. 6. 46, etc.

4. *I am not partial to infringe*, etc. I have not the partiality, or leaning to one side, that would lead me to infringe, etc.

8. *Guilders.* Dutch coin, here put for money in general. S. uses the word only here and in iv. 1. 4 below.

9. *Bloods.* The plural used, as often, because more than one person is referred to.

11. *Mortal.* Deadly; as often. Cf. *W. T.* iii. 2. 149: "This news is mortal to the queen," etc. *Intestine* = "striking each combatant home. There is no question here of conflicts between members of the same state" (Herford).

12. *Seditious.* Factious. S. uses the word only here and in 2 *Hen. VI.* v. 1. 37 (if that be his).

13. *Synods.* In every other instance of the word in S. it is applied to an assembly of the gods. See *A. Y. L.* iii. 2. 158, *Cor.* v. 2. 74, *Ham.* ii. 2. 516, etc.

Knight remarks here: "The offence which Ægeon had committed, and the penalty which he had incurred, are pointed out with a minuteness by which the poet doubtless intended to convey his sense of the gross injustice of such enactments. In *The Taming of the Shrew*, written most probably about the same period as *The Comedy of Errors*, the jealousies of commercial states, exhibiting themselves in violent decrees and impracticable regulations, are also depicted by the same powerful hand: —

"'*Tranio.* What countryman, I pray?
Pedant. Of Mantua.
Tranio. Of Mantua, sir? — marry, God forbid!
And come to Padua, careless of your life?
Pedant. My life, sir? how, I pray? for that goes hard.
Tranio. 'Tis death for any one in Mantua
To come to Padua; know you not the cause?
Your ships are staid at Venice; and the duke
For private quarrel 'twixt your duke and him,
Hath publish'd and proclaim'd it openly.'

At the commencement of the reign of Elizabeth, the just principles of foreign commerce were asserted in a very remarkable manner in the preamble to a statute (1 Eliz. c. 13): 'Other foreign princes, finding themselves aggrieved with the said several acts' — (statutes prohibiting the export or import of merchandise by English subjects in any but English ships) — 'as thinking that the same were made to the hurt and prejudice of their country and navy, have made like penal laws against such as should ship out of their countries in any other vessels than of their several countries and dominions; by reason whereof there hath not only grown great displeasure between the foreign princes and the kings of this realm, but also the merchants have been sore grieved and endamaged.' The inevitable consequences of commercial jealousies between rival states — the retaliations that invariably attend these 'narrow and malignant politics,' as Hume forcibly expresses it — are here clearly set forth. But in five or six years afterwards we had acts 'for setting her Majesty's people on work,' forbidding the importation of foreign wares ready wrought, 'to the intent that her Highness's subjects might be employed in making thereof.' These laws were directed against the productions of the Netherlands; and they were immediately followed by counter-proclamations, forbidding the carrying into England of any matter or thing out of which the same wares might be made; and prohibiting the importation in the Low Countries of all English manufactures, under pain of confiscation. Under these laws, the English merchants were driven from town to town — from Antwerp to Embden, from Embden to Hamburg; their ships seized, their goods confiscated. Retaliation, of course, followed, with all the complicated injuries of violence begetting violence. The instinctive wisdom of our poet must have seen the folly and wickedness of such proceedings; and we believe that these passages are intended to mark his sense of them. The same brute force which would confiscate the goods and burn the ships of the merchant would put the merchant himself to death, under another state of society. He has stigmatized the principle of com-

mercial jealousy by carrying out its consequences under an unconstrained despotism."

14. *Syracusians.* The folios all have "Siracusians" or "Syracusians;" and Boswell says the form "has the sanction of Bentley, in his *Dissertation on Phalaris.*" Burton also has it in his *Anat. of Melancholy:* "Or as that Syracusian in a tempest," etc.

17. *At Syracusian,* etc. The folios have "any" before *Syracusian;* probably an accidental repetition of the word. The Cambridge ed. follows Malone in retaining it, making *Nay more* a separate line, and joining *be seen* to the next.

20. *Confiscate.* Confiscated. Cf. *M. of V.* iv. 1. 332, *Cymb.* v. 5. 323, etc. See also i. 2. 2 below. S. accents the word on either the first or the second syllable, as suits the measure.

For *dispose* = disposal, cf. *K. John,* i. 1. 263: "Needs must you lay your heart at his dispose." For another sense (disposition, temper), see *Oth.* i. 3. 403: "a smooth dispose."

21. *Levied.* A trisyllable here.

22. *Quit.* Remit, release from; as in *M. of V.* iv. 1. 381: "To quit the fine for one half of his goods," etc.

26. *This.* Perhaps a contraction for *This is;* as when printed "this'" in the folio sometimes. *Done* = carried into effect; referring to the sentence of death.

32. *Speak my griefs unspeakable.* Perhaps a reminiscence of Virgil, *Æneid,* ii. 3: "Infandum, regina, jubes renovare dolorem."

34. *By nature,* etc. "Not by any criminal act, but by *natural affection,* which prompted me to seek my son at Ephesus" (Malone). Cf. *Temp.* v. 1. 76: "Expell'd remorse and nature;" *Ham.* i. 5. 81: "If thou hast nature in thee, bear it not," etc.

38. *By me.* The 2d folio adds the *too* (not in the 1st), for the sake of the metre. Possibly *our* is a dissyllable, as Abbott makes it.

41. *Epidamnum.* The folios have "Epidamium." *Epidamnum* is found in the English translation of the *Menæchmi,* 1595. The correct form is *Epidamnus.*

42. *At random.* Without proper supervision.

43. *Embracements.* Used by S. oftener than *embraces.*

44. *My absence was not six months old.* Cf. ii. 2. 153 below: "In Ephesus I am but two hours old." See also *Ham.* iv. 6. 15.

45. *Herself.* Reflexive personal pronouns are occasionally used in this way; as in *T. G. of V.* ii. 1. 174: "Herself hath taught her love," etc. Cf. *myself* in 69 below.

52. *As could not.* That they could not. *By names* = by surnames, which were dropped when the brothers became separated. Clarke suggests that the twins at first had different names, and that afterwards one of each pair, in remembrance of his brother, took his name. Cf. 128 below.

54. *Meaner.* The 1st folio has "meane," the 2d "poor meane." Some modern eds. read "poor mean," but the *poor* two lines below is against the insertion of the adjective here. *Meaner* is adopted by most editors.

56. *For.* For that, because; as often.

59. *Motions.* Proposals. Cf. *M. W.* i. 1. 55, 121, iii. 4. 67, etc.

64. *Instance.* Sign, indication; as in iv. 3. 88 below. Cf. *R. of L.* 1511: "That blushing red no guilty instance gave;" that is, no sign of guilt. See also *T. G. of V.* ii. 7. 70.

72. *Plainings.* Complainings, wailing. Cf. *R. of L.* 559:—

> "but his heart granteth
> No penetrable entrance to her plaining."

See also *Rich. II.* i. 3. 175, etc.

77. *Sinking-ripe.* Ripe for sinking, about to sink. Cf. "weeping-ripe" in *L. L. L.* v. 2. 274 and 3 *Hen. VI.* i. 4. 172; and "reeling-ripe" in *Temp.* vi. 1. 279.

78. *The latter-born.* Changed by Rowe to "the elder-born," on account of 124 below. Clarke explains the text thus: "It seems, though the mother, 'more careful for the latter-born, had fastened him' to the mast, yet that she had herself become fastened to the other end where her elder twin-son was secured." The somewhat confused description, it is suggested, may have been intended "to

give the effect of the confusion of the wreck." I suspect, however, that the poet, like Little Buttercup, "got those babies mixed." It has been suggested "that the children became exchanged in the confusion during the breaking-up of the ship."

84. *On whom*, etc. In relative sentences the preposition is often not repeated. Cf. *W. T.* iv. 4. 466: "To die upon the bed my father died," etc.

85. *Either end the mast.* Such omission of the preposition is not unusual. Cf. *A. Y. L.* i. 3. 118: "suit me all points like a man," etc.

87. *Towards.* Usually monosyllabic in S., but sometimes dissyllabic, as here. In the latter case, the accent is variable.

92. *Amain.* With *main* or force (as in "might and main"), vigorously, swiftly. Cf. *V. and A.* 5: "Venus makes amain unto him;" *Temp.* iv. 1. 74: "her peacocks fly amain," etc.

93. *Epidaurus.* A town in Argolis on the Saronic Gulf. There was another Epidaurus in Laconia. A ship bound to Cenchreæ, the port of *Corinth* on the Saronic Gulf, would take the same course as one sailing to or from Epidaurus.

103. *Splitted.* Cf. 2 *Hen. VI.* iii. 2. 411: "Even as a splitted bark." See also *A. and C.* v. 1. 24 and v. 1. 309 below. Elsewhere (as in *Temp.* v. 1. 223) the participle is *split*. *Helpful ship* probably refers to the *mast*, as Mr. F. A. Marshall suggests.

114. *Healthful.* Salutary, advantageous. The later folios have "helpful." For *shipwrack'd*, see on v. i. 49 below.

122. *Dilate.* Relate, narrate. Cf. *Oth.* i. 3. 153: "That I would all my pilgrimage dilate."

123. *Befallen.* Not elsewhere followed by *of* in S. We find it with *to* in *M. for M.* iii. 1. 227 and 2 *Hen. VI.* v. 3. 33.

124. *My youngest boy*, etc. See on 78 above.

126. *Importun'd.* Accented on the second syllable, as regularly in S. Cf. iv. 1. 2, 53 below.

128. *Reft.* Cf. 115 above. For the present *reave*, see *V. and A.* 766: "reaves his son of life." The ellipsis of the nominative, as

in *but retained*, is not uncommon when it can be easily supplied. Cf. *W. T.* iv. 4. 168: "They call him Doricles; and boasts himself," etc.

129. *In the quest.* Cf. i. 2. 40 below.

130. *Of.* Out of, from. The meaning of the passage is: "*Whom* (my lost son) while I was lovingly anxious to see, yet (in letting my other son go to seek him) *I hazarded the loss of whom I loved* (that other son himself)" (Marshall).

133. *Clean.* Quite, entirely. Cf. *Sonn.* 75. 10: "Clean starved;" 2 *Hen. IV.* i. 2. 110: "not clean past your youth," etc. See also *Joshua*, iii. 17, *Psalms*, lxxvii. 8, *Isaiah*, xxiv. 19, etc.

138. *Timely.* Early, speedy. Cf. *Macb.* iii. 3. 7: "To gain the timely inn." S. uses the adjective only twice.

144. *Disannul.* Annul; as in 3 *Hen. VI.* iii. 3. 81: "Then Warwick disannuls great John of Gaunt." See also *Job*, xl. 8, *Galatians*, iii. 15, 17, and *Hebrews*, vii. 18. The prefix is not negative, but intensive, as in *dissever*.

146. *The death.* Death by judicial sentence; as often. Cf. *M. N. D.* i. 1. 65, *Rich. II.* iii. 1. 29, 1 *Hen. IV.* v. 5. 14, etc.

150. *Therefore, merchant*, etc. A lame line, unless we accent *merchant* on the last syllable, which Abbott (*Grammar*, 453) thinks doubtful. It does not help it much to accent *therefóre*, as he suggests. The trochee is always awkward as the second foot of a line. *Limit thee this day* = allow thee this day, limit thee to this day.

151. *To seek thy help by beneficial help.* Pope changed the first *help* to "life;" but to *seek a person's life* meant then, as now, to seek to destroy it. Cf. *M. for M.* i. 4. 72: "Doth he so seek his life?" See also *M. of V.* iii. 3. 21, iv. 1. 351, *Lear*, iii. 4. 172, *Per.* iv. 1. 90, etc. The repetition is quite in Shakespeare's manner, and the meaning is, "I 'll give you the extent of this day to seek for aid by charitable assistance" (Clarke). Dr. Ingleby (*Shakes. Hermeneutics*, p. 26) remarks that a better example than this cannot be found of Shakespeare's "custom of using a word in different senses twice in one line."

154. *If no.* The reading of all the early eds., changed by Rowe to "if not"; but the use of *no* is not unlike that in *Temp.* i. 2. 427: "If you be maid or no," etc. Cf. v. 1. 157 below.

158. *Lifeless.* Spelt "liveless" in the early eds., as elsewhere. Schmidt suggests that *lifeless end* is "perhaps not the end brought on by death, but the end of his lifeless state, the end of his death-like life." *Procrastinate* occurs nowhere else in S.

SCENE II. — 2. *Lest that.* This use of *that* as a "conjunctional affix" is very common.

7. *The weary sun.* Cf. *K. John*, v. 4. 35: "Of the old, feeble, and day-wearied sun;" and *Rich. III.* v. 3. 19: "The weary sun hath made a golden set."

9. *Host.* Lodge; as in *A. W.* iii. 5. 97: —

> "Come, pilgrim, I will bring you
> Where you shall host."

S. uses the verb only twice.

13. *Peruse the traders.* "In other words, look into the shop-windows" (Clarke). Cf. 2 *Hen. IV.* iv. 2. 94: —

> "And, good my lord, so please you, let our trains
> March by us, that we may peruse the men
> We should have cop'd withal."

See also *Ham.* iv. 7. 137: "peruse the foils;" *Cymb.* i. 4. 7: "to peruse him by items," etc.

18. *Mean.* For the singular, cf. *W. T.* iv. 4. 89: —

> "Yet nature is made better by no mean
> But nature makes that mean;"

S. also uses *means* in the same sense, both as singular and plural. Cf. "these means" in *R. of L.* 1140, and "that means" in *M. of V.* ii. 1. 19, etc.

19. *Villain.* Vassal, slave. Ægeon had *bought* the Dromios (see i. 1. 57 above). Malone cites *R. of L.* 1338: "The homely villain curtsies to her low;" where a Roman slave is referred to.

26. *Soon at five o'clock.* Sometimes pointed "soon, at;" but it is now before "dinner-time" (see 11 above), which was at noon in the time of S. *Soon at five o'clock* is explained by Malone as = "*nearly* at five o'clock; either a little before or *soon* after that hour." Cf. iii. 2. 175 below.

28. *Consort you.* Keep you company. Malone wanted to read "consort with you" (cf. *R. and J.* iii. 1. 48), but in the same scene of *R. and J.* (135) we find "that didst consort him here." See also *L. L. L.* ii. 1. 178: "Sweet health and fair desires consort your grace!" and *J. C.* v. 1. 83: "Who to Philippi here consorted us."

37. *Find his fellow forth.* That is, find him *out*, as we now say. Cf. *M. of V.* i. 1. 143: "To find the other forth." So *forth of* = out of (as in *Temp.* v. 1. 160), *from forth* = from out (as in *K. John*, iv. 2. 148), etc.

38. *Confounds himself.* Is lost. *Confound* is often = destroy, ruin, and some see that sense here. On the passage, cf. ii. 2. 130 fol. below.

40. *Unhappy.* The 1st folio has "(vnhappie a)," and the Cambridge editors conjecture "unhappier."

41. *The almanac of my true date.* "Because they were both born in the same hour" (Malone).

42. *How chance.* Cf. *M. N. D.* i. 1. 129: "How chance the roses there do fade so fast?" 2 *Hen. IV.* iv. 4. 20: "How chance thou art not with the prince thy brother?" etc.

45. *Strucken.* S. uses for the participle *struck* (or *strook*), *strucken* (or *stroken*), and *stricken.*

49. *Stomach.* Appetite. Cf. the play upon the word in *M. of V.* iii. 5. 92.

50. *Having broke.* S. uses *broke* and *broken* interchangeably for the participle.

52. *Are penitent.* That is, are doing penance. Cf. the noun in *A. W.* iii. 5. 97: "enjoin'd penitents."

63. *In post.* That is, post-haste. Cf. *R. and J.* v. 3. 273: "And then in post he came from Mantua," etc. In *Rich. II.* ii.

1. 296, the 1st and 2d folios have "in post," the 3d and 4th "in haste." We find "in all post" in *Rich. III.* iii. 5. 73, and "all in post" in *R. of L.* 1.

64. *I shall be post indeed.* That is, like a post in a shop, on which accounts were *scored*, or marked with chalk or notches. Cf. 1 *Hen. IV.* v. 3. 31: "here 's no scoring but upon the pate." Halliwell-Phillipps quotes *The Letting of Humors Blood*, etc., 1611: —

> "He scornes to walke in Paules without his bootes,
> And scores his diet on the vitlers post;"

and *Lord Cromwell:* "Would thou would'st pay me: a good four pound is it; I hav 't o' the post at home."

66. *Clock.* Halliwell-Phillipps cites Overbury, *Characters:* "onely the clocke of his stomacke is set to goe an houre after his" [that is, his master's]; *The Wandering Jew*, etc.: "but, sir, the clocke of my belly bids me tell you 't is noone;" and *The Passenger of Benvenuto:* "the clocke of my stomacke strikes inwardly, and importunately craves his due."

72. *Sir knave.* Cf. 92 and iii. 1. 64 below; also *A. W.* i. 3. 94. Elsewhere we find "sir boy," "sir page," etc.

73. *Dispos'd.* Disposed of. Cf. *T. A.* iv. 2. 173: "There to dispose this treasure," etc.

75. *The Phœnix.* Private houses, as well as inns, often had distinctive names.

76. *Stays.* This use of the singular verb with two singular nouns as subject occurs not unfrequently. Cf. *Cymb.* ii. 4. 57: "my hand And ring is yours," etc. See also ii. 2. 210 below.

78. *Bestow'd.* Stowed, deposited; as in *Temp.* v. 1. 299: "Hence, and bestow your luggage where you found it," etc.

79. *Sconce.* For the contemptuous use of the word (= head), cf. ii. 2. 34, 35 below. See also *Cor.* iii. 2. 99 and *Ham.* v. 1. 110.

80. *Undispos'd.* Used by S. only here; and *indisposed* (in the modern sense) only in *Lear*, ii. 4. 112.

82. *Marks.* The play upon the word is obvious.

86. *Will.* For the use after *should*, cf. *Hen. VIII.* i. 2. 134 : —

"that if the king
Should without issue die, he 'll carry it so
To make the sceptre his."

89. *Fast.* There is an obvious play on "fasting and prayer."

92. *Forbid?* Used by S. oftener than *forbidden.* See on 50 above.

96. *O'er-raught.* Overreached, cheated. Cf. *Ham.* iii. 1. 17 : —

"Madam, it so fell out that certain players
We o'er-raught on the way."

See also Spenser, *F. Q.* vi. 3. 50 : —

"Having by chaunce a close advantage vew'd,
He over raught him," etc.

97. *This town is full of cozenage.* This, as Warburton notes, was the ancient reputation of Ephesus. See p. 185 below.

99. *Dark-working.* Working in the night. Cf. 2 *Hen. VI.* i. 4. 18 : —

"wizards know their times :
Deep night, dark night, the silent of the night," etc.

It may mean working in secret, or by infernal agencies.

102. *Liberties of sin.* "Sinful liberties" (Malone); or "licensed offenders" (Steevens). Marshall suggests that it may mean "liberties *for* sin."

ACT II

Scene I. — 15. *Lash'd.* Scourged; with perhaps, as Clarke thinks, a quibbling reference to the other sense (fastened, bound). "A learned lady," according to Steevens, conjectured "leash'd," that is, "coupled like a headstrong hound."

10–15. *Why should,* etc. Here, as in 26–33 below (so in iii. 1. 59 fol., iii. 2. 53 fol., etc.), we have an example of *stichomythia* (στιχομυθία), or dialogue in alternate lines (sometimes pairs or

groups of lines), common in Greek tragedy and often imitated by the early English dramatists. S. uses it only in his earliest plays. Cf. *T. G. of V.* i. 2. 24–32, *Rich. III.* iv. 4. 213–219, 345–369, etc.

16. *Situate.* Cf. *confiscate* in i. 1. 20 above.

17. *His.* Its; as very often before *its* came into general use. Cf. 110 below.

26. *To keep.* In S. we often find *to* omitted or inserted where now it would not be so.

30. *Some other where?* That is, in some other direction, or after some other woman. Cf. *Hen. VIII.* ii. 2. 60: "The king has sent me other where;" and *R. and J.* i. 1. 204: "he 's some other where." See also 104 below. Johnson conjectured "other hare," and compared *A. Y. L.* iv. 3. 18: "Her love is not the hare that I do hunt;" but there is no reason for any change. Clarke remarks that "*other where* gives the effect of 'other woman,' as in the next line *home* gives the effect of 'his own wife.'" *Other where* is generally printed as one word in the early eds.

32. *Pause.* To rest, to be quiet. Dodd paraphrases the passage thus: "No wonder, says he, patience, unaffected by any calamity, untouched by any grief, can pause for consideration, can have leisure to recollect herself, and in imagination exert her virtues."

33. *No other cause.* No cause to be otherwise.

34. *A wretched soul,* etc. Cf. *Much Ado,* v. 1. 20:—

> "for, brother, men
> Can counsel and speak comfort to that grief
> Which they themselves not feel; . . .
> . . . 't is all men's office to speak patience
> To those that wring under the load of sorrow."

39. *Helpless.* Affording no help, unavailing; the most common meaning in S. Cf. *V. and A.* 604: "As those poor birds that helpless berries saw" (that is, painted berries); *R. of L.* 1027: "This helpless smoke of words doth me no right;" *Id.* 1056: "Poor helpless help;" and *Rich. III.* i. 2. 13: "the helpless balm of my

poor eyes." The only other instances of the word in S. are i. 1. 157 above and *R. of L.* 756.

41. *Fool-begg'd.* Probably = foolishly begged or demanded. Johnson says: "She seems to mean that *patience* which is so near to *idiotical simplicity* that your next relation would take advantage from it to represent you as a *fool*, and *beg* the guardianship of your fortune." This seems far-fetched, but some endorse it as a possible play upon the phrase *to beg a fool*. Cf. *L. L. L.* v. 2. 490: "You cannot beg us;" that is, cannot prove us to be idiots, and therefore liable to be put under guardianship. Clarke paraphrases the passage thus: "This patience, so foolishly begged that I will practise, will by you be left unpractised."

49. *Beshrew.* A mild form of imprecation.

Understand it. For the play upon the word (= *stand under*), Steevens compares *T. G. of V.* ii. 5. 28: "My staff understands me" (cf. the context). He might have added *T. N.* iii. 1. 89: "My legs better understand me, sir, than I understand what you mean by bidding me taste my legs."

53. *Doubtfully.* Capell remarks: "Some readers may not be aware that *doubtfully* squints at, — redoubtedly, manfully;" and Clarke says: "Dromio uses this word punningly in reference to two that it sounds something like — *doughtily* and *redoubtably;* meaning valorously, formidably;" but this seems rather doubtful.

57. *Horn-mad.* "Mad like a wicked bull; mostly used with a reference to cuckoldom" (Schmidt). Cf. *M. W.* i. 4. 51, iii. 5. 155, and *Much Ado*, i. 1. 272.

82. *So round with you.* "He plays upon the word *round*, which signified *spherical* applied to himself, and *unrestrained*, or *free in speech* or *action*, spoken of his mistress" (Johnson). For *round* = plain-spoken, cf. *Ham.* iii. 1. 191: "let her be round with him" (see *Id.* iii. 4. 5); *Oth.* i. 3. 90: "a round, unvarnish'd tale," etc.

85. *Case me in leather.* "Still alluding to a foot-ball" (Steevens).

87. *Minions.* Favourites; here used with a touch of contempt. Cf. *Temp.* iv. 1. 98: "Mars's hot minion." For the other sense (without contempt), cf. *Macb.* i. 2. 19, *K. John*, ii. 1. 392, etc.

88. *Starve for a merry look.* Cf. *Sonn.* 47. 3: "When that mine eye is famish'd for a look;" and *Sonn.* 75. 10: "And by and by clean starved for a look."

89. *Took.* The participle in S. is *took, taken*, or *ta'en*. Cf. i. 1. 110 above and iii. 2. 168 below.

94. *Bait.* Entice, allure. For the literal use, cf. *M. of V.* iii. 1. 5: "to bait fish withal."

98. *Defeatures.* Disfigurement. Cf. v. 1. 300 below. See also *V. and A.* 736:—

> "To mingle beauty with infirmities,
> And pure perfection with impure defeature."

For *fair* = fairness, beauty, cf. *V. and A.* 1083: "Having no fair to lose;" *Id.* 1086: "to rob him of his fair," etc. See also *M. N. D.* i. 1. 182, *A. Y. L.* iii. 2. 99, etc.

100. *Deer.* There is a play on *deer* and *dear;* as in *V. and A.* 231, *M. W.* v. 5. 18, 123, *L. L. L.* iv. 1. 115, *T. of S.* v. 2. 56, 1 *Hen. IV.* v. 4. 107, *Macb.* iv. 3. 206, etc. Johnson quotes Waller's poem *On a Lady's Girdle:*—

> "This was my heaven's extremest sphere,
> The pale that held my lovely deer."

101. *Stale.* This also is played upon, "as carrying out the metaphor of the pursuit of game by a *stale*, or pretence, and as referring to that which has become *stale*, flavourless, unpalatable" (Clarke). For *stale* = decoy, bait, cf. *Temp.* iv. 1. 187: "For stale to catch these thieves." In the present passage, the reference may be to the *stalking-horse* (see *A. Y. L.* v. 4. 111), behind which the sportsman approached his game. *Stale* is used in this sense by Greene and Jonson. Schmidt makes the word here = dupe, laughing-stock; for which cf. *T. of S.* i. 1. 58, etc. It has that sense

in the old translation of the *Menæchmi*: "He makes me a stale and a laughing-stock."

103. *Can with such wrongs dispense.* That is, can excuse or put up with them. Cf. *R. of L.* 1070: "And with my trespass never will dispense;" *Id.* 1279: "Yet with the fault I thus far can dispense;" *Id.* 1704: "May my pure mind with the foul act dispense?" *Sonn.* 112. 12: "Mark how with my neglect I do dispense;" and *M. for M.* iii. 1. 135:—

> "What sin you do to save a brother's life,
> Nature dispenses with the deed so far
> That it becomes a virtue."

104. *Other where.* See on 30 above.

105. *Lets.* Hinders; as in *Ham.* i. 4. 85: "By heaven, I 'll make a ghost of him that lets me!" So the noun = hindrance; as in *Hen. V.* v. 2. 65, etc.

107. *Alone, alone.* For the repetition, cf. *R. of L.* 795: "But I alone, alone, must sit and pine;" *K. John*, iii. 1. 170: "Yet I alone, alone, do me oppose," etc.

109. *Jewel.* "Any personal ornament of gold or precious stones" (Schmidt); a piece of jewelry. Cf. *T. N.* iii. 4. 228: "Here, wear this jewel for me, 't is my picture." In *M. of V.* v. 1. 224, it is = a ring; in *Cymb.* ii. 3. 146, a bracelet, etc. The word was sometimes applied to mere curiosities, that would not be included in any list of jewelry nowadays. Thus we read in *Purchas his Pilgrimes*, 1625 (quoted by Halliwell-Phillipps): "They found a great dead fish, round like a porcpis, twelve feet long. . . . It was reserved as a jewell by the Queenes commandement, in her Wardrobe of Robes, and is still at Windsore to be seene."

110. *His.* Its; as in 17 above.

And though gold, etc. The passage is evidently corrupt in the folio, where it reads thus:—

> "yet the gold bides still
> That others touch, and often touching will,

> Where gold and no man that hath a name
> By falsehood and corruption doth it shame: "

And though (or "and tho'," as he printed it) is Hanmer's reading. Theobald transposed *yet* to the next line, and changed "Where" to *Wear*, and Heath suggested *and so a man*. This combination of slight emendations, as adopted by Clarke and others, makes the passage intelligible, though I am by no means certain that it restores it to its original form. Many other changes have been suggested.

Warburton paraphrases the passage thus: "Gold, indeed, will long bear the handling; however, often *touching* will wear even gold: just so the greatest character, though as pure as gold itself, may in time be injured by the repeated attacks of falsehood and corruption." For the allusion to the *touchstone* as a means of testing the purity of gold, cf. *K. John*, iii. 1. 100: —

> "You have beguil'd me with a counterfeit
> Resembling majesty, which, being touch'd and tried,
> Proves valueless;"

and *Rich. III.* iv. 2. 8: —

> "Ah, Buckingham, now do I play the touch,
> To try if thou be current gold indeed!"

114. *Since that.* See on i. 2. 2 above.

116. *Fond.* Doting. When the word does not mean simply foolish, it often blends that meaning with the other. For *fondly* = foolishly, see iv. 2. 57 below.

Scene II. — 3. *Is wander'd.* Has wandered. The auxiliary *be* is often thus used with verbs of motion. Cf. "is walked" (*2 Hen. IV.* i. 1. 3), "is rode" (*Hen. V.* iv. 3. 1), "is ascended" (*J. C.* iii. 2. 11), etc.

9. *You know no Centaur?* "Dromio of Ephesus did not say that he knew no Centaur; the question was not put to him by Antipholus of Syracuse" (Collier).

15. *Did not see you since.* Cf. *Hen. V.* iv. 7. 58: "I was not angry since I came to France," etc.

24. *Earnest.* A play upon the word as applied to a partial payment made to bind a bargain. We have the same quibble in *T. G. of V.* ii. 1. 163: —

"*Speed.* No believing you, indeed, sir. But did you perceive her earnest?
Valentine. She gave me none, except an angry word."

26. *Because that.* See on i. 2. 2 above.

28. *Jest upon.* Trifle with. The reading of the early eds., needlessly changed by some to "jet upon." For the latter, cf. *T. A.* ii. 1. 64 etc. For *jest upon*, cf. *T. N.* iii. 1. 69: "He must observe their moods on whom he jests;" and *T. of S.* iv. 5. 72: —

"or is it else your pleasure,
Like pleasant travellers, to break a jest
Upon the company you overtake?"

29. *Make a common of my serious hours.* "That is, intrude on them when you please. The allusion is to those tracts of ground destined to *common* use, which are called *commons*" (Steevens). There is a play upon this sense of *common* in *L. L. L.* ii. 1. 223: "My lips are no common, though several they be."

32. *Know my aspect.* "Study my countenance" (Steevens); note whether I seem in the mood for it. *Aspect* is always accented on the last syllable in S. Cf. 116 below.

34. *In your sconce.* Into your skull. *In* is often = *into.* We still say "fall in love." In his reply, Dromio plays upon the original meaning of *sconce* (a round fortification).

49. *Neither rhyme nor reason.* The expression was an old one. Halliwell-Phillipps quotes, among other instances of it, Elyot's *Dictionarie*, 1559: "*Absurdus*, inconvenient, foolysshe, agaynst all rime and reason."

65. *Lest it make you choleric.* Cf. *T. of S.* iv. 1. 173, where Petruchio, after throwing away the meat, says: —

"I tell thee, Kate, 't was burnt and dried away,
And I expressly am forbid to touch it,
For it engenders choler, planteth anger;
And better 't were that both of us did fast,
Since, of ourselves, ourselves are choleric,
Than feed it with such over-roasted flesh."

In the *Glass of Humours*, a choleric man is advised "to abstain from all salt, scorched, dry meats, from mustard, and such like things as will aggravate his malignant humours," etc.

66. *Dry basting.* This is said to mean "a beating with a stick, or other weapon not designed to shed blood." Cf. *L. L. L.* v. 2. 263: "all dry-beaten with pure scoff;" *R. and J.* iii. 1. 82: "dry-beat the rest of the eight;" and *Id.* iv. 5. 126: "I will dry-beat you with an iron wit." Schmidt defines *dry-beat* as "thrash, cudgel soundly."

77. *By fine and recovery.* A quibbling reference to the old legal process so called. Steevens remarks: "This attempt at pleasantry must have originated from our author's clerkship to an attorney. He has other jokes of the same school." Cf. *M. W.* iv. 2. 225.

82. *Excrement.* In its etymological sense of *outgrowth*, like *excrescence* from the same Latin verb. Cf. *M. of V.* iii. 2. 87, *L. L. L.* v. 1. 109, *W. T.* iv. 4. 734, and *Ham.* iii. 4. 119. The word is applied to the hair or beard in five out of the six instances in which S. uses it. In *T. of A.* iv. 3. 445 it is used in the modern sense. Fuller, in his *Worthies of England*, speaks of the hair as "the last of our excrements that perish."

87. *More hair than wit.* This expression was proverbial. Malone quotes *Parnassus Biceps*, 1656: —

"To be like one who hath more haire than head;
More excrement than body."

Halliwell-Phillipps quotes the *Banquet of Jests*, 1657: "One that was a great practitioner of physiognomie, reading late at night, happened upon a place which said hayrie men for the most part are

dull, and a thick long beard betokened a fool. He took down his looking-glasse in one hand, and held the candle in the other, to observe the growth and fashion of his own, holding it so long, till at length by accident he fired it: whereupon he wrote on the margent, Probatum est" (that is, it is proved!).

88. *Not a man of those*, etc. "That is, those who have more hair than wit are easily entrapped by loose women, and suffer the consequences of lewdness, one of which, in the first appearance of the disease in Europe, was the loss of hair" (Johnson).

93. *Jollity*. Changed by some editors to "policy." Marshall asks "Where is the *jollity?*" The allusion is to the loss of hair from what is called the "French disease." See the preceding note. Hence a bald head was called a *French crown;* as in *M. N. D.* i. 2. 99, *M. for M.* i. 2. 52, and *A. W.* ii. 2. 23.

98. *Falsing*. Delusive. Cf. *Cymb.* ii. 3. 74: "yea, and makes Diana's rangers false themselves;" where Schmidt thinks it may be an adjective. See also Spenser, *F. Q.* i. 2. 30: "his falsed fancy;" *Id.* iii. 1. 47: "her falsed fancy," etc. In the *Shep. Kal.* May, we find *falser* = liar: "That of such falsers freendship bene fayne."

102. *Trimming*. The folios have "trying," which Pope took to be a misprint of *tyring* or *tiring*, as perhaps it may be. *Trimming* is Rowe's emendation, and is generally adopted.

106. *No time*. The reading of the 2d folio; the 1st has "in no time," which has been defended thus: "Antipholus had said, 'There's a *time* for all things.' This Dromio denies: 'There's *no time* for a man to recover his hair that grows bald by nature.' Antipholus asks him to *prove* this; and Dromio does it 'by fine and recovery.' The bald man 'pays a fine for a periwig,' and so 'recovers' his lost hair *in no time*. He quibbles on *no time* to do a thing and the idiom 'in no time' = in an instant." The reading of the text is generally adopted.

114. *Wafts*. Beckons. Cf. *M. of V.* v. 1. 11:—

> "In such a night,
> Stood Dido with a willow in her hand

Upon the wild sea banks, and waft her love
To come again to Carthage;"

where *waft* = *wafted*. See also *T. of A.* i. 1. 70: "Whom Fortune with her ivory hand wafts to her." In *Ham.* i. 4. 78 the folio has "wafts," the quarto "waves." In *J. C.* ii. 1. 246 we find *wafture* ("wafter" in the folio) = waving of the hand.

119. *That never words were music*, etc. Malone remarks that this is imitated by Pope in his *Epistle from Sappho to Phaon*:—

"My music then you could for ever hear,
And all my words were music to your ear."

The "chiastic" arrangement in 119–123 is a favourite one with S. Cf. *Macb.* i. 3. 60:

"Speak thou to me, who neither beg nor fear
Your favours nor your hate."

123. *To thee*. Omitted by Pope to avoid the Alexandrine. To *carve to* (or for) a person was considered a mark of affection. Halliwell-Phillipps cites Palsgrave, 1530: "Kerve this swanne, whyle I kerve to these ladyes;" Heywood, *Workes*, 1577: "Now carved he to al but her;" and Powell, *Art of Thriving*, 1635: "to be carved unto by Mistris Dorothy."

127. *Incorporate*. Cf. *M. N. D.* iii. 2. 208:—

"As if our hands, our sides, voices, and minds
Had been incorporate."

For the form, cf. *consecrate*, *contaminate*, and *adulterate* below. See also on i. 1. 20 above.

130. *Fall*. Transitive; as often. Cf. *Temp.* v. 1. 64, *J. C.* iv. 2. 26, etc.

136. *Licentious*. A quadrisyllable; like *contagion* in 149 and *inspiration* in 172 below.

137. *Consecrate to thee*. Cf. *Sonn.* 74. 6. "The very part was consecrate to thee," etc. See also on i. 1. 20 above.

139. *Spurn at*. Cf. *Ham.* iv. 5. 6: "Spurns enviously at straws."

We find *spurn against* in *K. John*, iii. 1. 142, and *spurn upon* in *Rich. III.* i. 2. 42.

141. *Thē stain'd skin*, etc. Cf. *R. of L.* 806: —

> "Make me not object to the telltale day!
> The light will show, character'd in my brow,
> The story of sweet chastity's decay,
> The impious breach of holy wedlock vow."

There is an allusion to the old custom of branding criminals in the forehead. Cf. *Ham.* iv. 5. 118: —

> "brands the harlot
> Even here, between the chaste unsmirched brow
> Of my true mother."

143. *Deep-divorcing vow.* The hyphen is not in the early eds., and Schmidt compares "deep vow" in *R. of L.* 1847 and "deep oaths" in *Sonn.* 152. 9, etc. But S. is fond of compounds with *deep*, and this is probably one of them. Cf. *deep-contemplative* (*A. Y. L.* ii. 7. 31), *deep-premeditated* (1 *Hen. VI.* iii. 1. 1), *deep-revolving* (*Rich. III.* iv. 2. 42), *deep-searched* (*L. L. L.* i. 1. 85), *deep-sweet* (*V. and A.* 432), *deep-sworn* (*K. John*, iii. 1. 231), etc.

149. *Strumpeted.* The word occurs again in *Sonn.* 66. 6: "And maiden virtue rudely strumpeted." Steevens quotes Heywood, *Iron Age*, 1632: "By this adultress basely strumpeted." *Contagion* is a quadrisyllable here.

151. *I live unstain'd*, etc. The folio reads: "I liue distain'd, thou vndishonoured." Theobald printed "dis-stain'd," giving the *dis-* "a *privative* force;" but elsewhere in S. (see *R. of L.* 786, *Rich. III.* v. 3. 322, etc.) *distain* = stain. The real question is whether the line is closely connected with the preceding or not. If it is, we want *unstain'd* and *undishonoured:* Be true to your marriage vows, and we shall both be free from stain. On the other hand, if the line is not directly dependent on the preceding, we should adopt the reading of Heath ("I live distained, thou dishonoured"): Be true to your vows, for now that you are untrue

we both are dishonoured. I have no doubt that the former is the correct interpretation. The other makes the appeal in 150 a rather weak parenthesis, and the following line an equally feeble repetition of what has gone before. Heath's reading will bear the meaning "I live distained, thou *being* dishonoured," or, as he puts it, "As long as thou continuest to dishonour thyself, I also live distained." The fact, however, that this arrangement of the clauses is more forcible than that in his proposed text, is, to my thinking, proof positive that his text is not Shakespeare's. Halliwell-Phillipps remarks that "very likely the *n* of *unstain'd* was only half written with one stroke, this mistake often occurring with the *n* and the *u* in manuscripts of the period."

153. *Two hours old.* Cf. i. 1. 44 above.

166. *Compact.* Accented on the last syllable, as regularly in S. except in 1 *Hen. VI.* v. 4. 163, which may not be his.

172. *Inspiration.* Metrically five syllables. See on 136 above.

175 *In my mood.* In my anger; as in *T. G. of V.* iv. 1. 51, *A. W.* v. 2. 5, *Oth.* ii. 3. 274, etc.

176. *Exempt.* "Separated, parted. The sense is, If I am doomed to suffer the wrong of separation, yet injure not with contempt me who am already injured" (Johnson). "Adriana means to say, Add not another wrong to that which I suffer already; do not both desert and despise me" (Malone). In the old play of *King John*, 1591, we find "Goe, cursed tooles, your office is exempt" (that is, taken away); and Collier quotes Greene, *Maiden's Dream*:—

> "I saw a silent spring, rail'd in with jeat,
> From sunnie shade or murmur quite exempt."

177. *Wrong not that wrong.* Cf. *R. of L.* 943: "To wrong the wronger till he render right." For the use of *more*, cf. *V. and A.* 78: "with a more delight;" *K. John*, ii. 1. 34: "a more requital to your love," etc.

179. *Thou art an elm*, etc. Suggested by the ancient practice

of training the vine on the elm, so often alluded to by the classic writers. Cf. Virgil, *Eclogues*, ii. 70: "Semiputata tibi frondosa vitis in ulmo est;" and see also *Georgics*, i. 2 and ii. 221. For the figure, cf. Catullus, 62. 54: "(vitis) conjuncta ulmo marito;" Columella, 11. 2. 79: "ulmi vitibus maritantur," etc. Malone quotes Milton, *P. L.* v. 215:—

> "or they led the vine
> To wed her elm; she, spous'd, about him twines
> Her marriageable arms, and with her brings
> Her dower, the adopted clusters, to adorn
> His barren leaves."

182. *If aught possess thee from me.* That is, so as to deprive me of thee, or to dispossess me.

183. *Idle.* "That produces no fruit" (Steevens). Cf. *Oth.* i. 3. 140: "deserts idle" (that is, barren). See also *idleness* in *Hen. V.* v. 2. 51 and *Oth.* i. 3. 328.

185. *Confusion.* Ruin; as often. Cf. *M. N. D.* i. 1. 149: "So quick bright things come to confusion," etc. Note also the use of *confound* = ruin (see on i. 2. 38 above).

186. *Moves.* Addresses, appeals to. Cf. *A. W.* i. 2. 6:—

> "the Florentine will move us
> For speedy aid."

See also *Rich. III.* iii. 7. 140, *Hen. VIII.* ii. 4. 209, 217, etc.

190. *Know this sure uncertainty.* That is, know this to be surely a thing uncertain.

193. *O, for my beads!* etc. "Dromio wishes for his rosary, to tell his beads, or say his prayers by, while he makes the sign of the cross against evil spirits" (Clarke).

195. *We talk*, etc. The line is incomplete, and something has probably been lost. The 2d folio has "elves sprites;" possibly a corruption of "elvish sprites," which many editors adopt. Theobald changed *owls* to "ouphs;" but owls have been associated with goblins of the night from the old classical times. Steevens

quotes Spenser, *Shep. Kal.* June: "Nor elfish ghosts, nor gastly owles doe flee;" and *Cornucopiæ*, 1623: —

> "Dreading no dangers of the darksome night,
> No oules, hobgoblins, ghosts, nor water-spright."

Malone adds from *The London Prodigal*, 1605: "I am sure cross'd or witch'd with an owl;" and *A Fig for Fortune*, 1596: "No bug, no bale, nor horrid owlerie," etc. The *owl* referred to is the screech-owl, whose cry was considered ominous. Cf. *Macb.* ii. 2. 3: —

> "It was the owl that shriek'd, the fatal bellman
> Which gives the stern'st good-night."

199. *Sot.* Dolt, blockhead (the Fr. *sot*); as elsewhere in S. Cf. *Temp.* iii. 2. 101, *M. W.* iii. 1. 119, etc. So *sottish* = stupid, in *A. and C.* iv. 15. 79.

204. *'T is to an ass.* As Dowden remarks in his *Primer*, this "looks as if when S. wrote the passage he were already thinking of his fairy world in *M. N. D.*, of the pranks of Robin Goodfellow, and of Bottom's transformation to an ass."

209. *To put the finger in the eye and weep.* That is, weep in a childish way. Cf. *T. of S.* i. 1. 79: —

> "A pretty peat! it is best
> Put finger in the eye, — an she knew why."

210. *Laughs.* For the number, see on i. 2. 76 above.

213. *And shrive you*, etc. "That is, I will call you to confession, and make you tell your tricks" (Johnson).

215. *Dines forth.* That is, away from home. Cf. *M. of V.* ii. 5. 37: "I have no mind of feasting forth to-night," etc.

217. *Am I*, etc. Capell marks this speech as "Aside."

218. *Well-advis'd.* That is, in my right mind. Cf. v. 1. 214 below.

220. *Persever.* The only form of the word in S. We find it rhyming with *ever* in *A. W.* iv. 2. 36, 37: —

"Say thou art mine, and ever
My love, as it begins, so shall persever."

So *perseverance* is accented on the second syllable; as in *Macb.* iv. 3. 93: "Bounty, perseverance, mercy, lowliness," etc.

ACT III

SCENE I.—4. *Carcanet.* Necklace. The word occurs again in *Sonn.* 52. 8: "Or captain jewels in the carcanet." Steevens quotes, among instances of the word, *Histriomastix*, 1610:—

"Nay, I 'll be matchless for a carkanet,
Whose pearls and diamonds plac'd with ruby rocks
Shall circle this fair neck to set it forth."

Cotgrave, in his *Fr. Dict.*, defines *carcan* as "a carkanet or collar of gold, &c. worne about the neck;" and Coles, in his *Latin Dict.*, renders *carkanet* by *monile.* Elsewhere in the play, as in 114 below, it is called a "chain."

8. *Charg'd him with.* Gave him in charge.

15. *Doth.* Theobald thought it necessary to change this to "don't." "It appears," he says, "Dromio is an ass by his making no resistance; because an ass, being kicked, kicks again." Johnson replies to this: "He first says that his *wrongs* and *blows* prove him an *ass;* but immediately, with a correction of his former sentiment, he observes that, if he had been an *ass*, he should, when he was *kicked*, have *kicked* again."

28. *Cates.* Dainties. Cf. the play upon the word in *T. of S.* ii. 1. 190: "For dainties are all Kates."

31. *Ginn.* The spelling of the folios. It is commonly explained as a contraction of *Jenny;* but, according to Halliwell-Phillipps, it is = *Joan.* *Gillian* is given in Coles's *Dict.* as = Juliana.

32. *Mome.* Buffoon, fool; from *Momus.* Cf. Florio: "*Caparrone*, a gull, a ninnie, a mome, a sot;" Day, *Blind Beggar of*

Bednal Green, 1659: "momes and hoydons, that know not chalk from cheese;" and *Mad Pranks of Tom Tram*: "Old foolish doating moam." For *malt-horse* as a term of reproach, cf. *T. of S.* iv. 1. 132: "you whoreson malt-horse drudge!" See also 1 *Hen. IV.* iii. 3. 10: "a brewer's horse." For *capon*, cf. *Much Ado*, v. 1. 156. *Patch* = fool; as in *M. of V.* ii. 5. 46, *Temp.* iii. 2. 71, *Macb.* v. 3. 15, etc.

33. *Hatch.* A half-door; that is, a door of which the upper half can be opened while the lower half remains shut; still common in English cottages. See *K. John*, i. 1. 171, v. 2. 138, etc.

42. *Owe.* Own; as very often.

45. *Mickle.* Much; as in *Hen. V.* ii. 1. 70, *R. and J.* ii. 3. 15, etc.

47. *An ass.* That is, the name of an ass. Cf. 15 above.

48. *Coil.* Ado, "fuss." Cf. *R. and J.* ii. 5. 67: "Here 's such a coil!" Cf. *Temp.* i. 2. 207, *Much Ado*, iii. 3. 100, *M. N. D.* iii. 2. 339, *R. and J.* ii. 5. 67, etc.

52. *When? can you tell?* "A proverbial inquiry indicating a jeer at the improbability that the person addressed will get what he asks" (Clarke). Cf. 2 *Hen. IV.* ii. 1. 43: "Ay, when? canst tell?"

53. *If thy name be call'd Luce.* As the word *luce* meant a pike (cf. *M. W.* i. 1. 22: "The luce is the fresh fish," etc.), it has been suggested that there is a play upon *pike*, a spear, implying that she has given him a good thrust.

54. *I hope.* Malone suggests that a line rhyming with this has been lost, and that the rhyming word was *rope*, with which he threatens her. This conjecture is favoured by the fact that he afterwards sends Dromio to buy a rope's-end to use upon his "wife and her confederates." Halliwell-Phillipps remarks that "the occurrence of a line without its corresponding rhyme, in comical doggerel dialogues of this description, is not without precedent."

58. *Ache* is spelt "ake" in the folio, as it was pronounced when a *verb*. The noun was pronounced *aitch*, and the plural was a

dissyllable; as in *Temp.* i. 2. 370, *T. of A.* i. 1. 257 and v. i. 202. This difference is not anomalous, as some critics have supposed. Cf. *speak* and *speech*, *break* and *breach*, etc. Note that the *verb* regularly has the *k*-sound.

67. *Part.* Depart; as in *T. N.* v. 1. 394: "We will not part from hence," etc.

71. *Your cake.* Perhaps, as Clarke suggests, there is here a quibbling allusion to the proverb "Your cake is dough," for which see *T. of S.* i. 1. 110, v. 1. 145.

72. *To be so bought and sold.* "The meaning of this proverbial sentence is, that the person to whom it is applied is deluded and overreached by foul and secret practices" (Malone). Cf. *K. John*, v. 4. 10, *Rich. III.* v. 3. 305, *T. and C.* ii. 1. 51; also Bacon, *Hen. VII.*: "All the newes ran upon the Duke of Yorke, that he had been entertained in Ireland, bought and sold in France."

82. *We 'll pluck a crow together.* Marshall notes that the same kind of a pun is found in *The Captives* of Plautus, where Tyndarus, referring to the custom of giving children birds of different kinds for their amusement, says that he had "tantum upupam." *Upupa* means both a hoopoe and a mattock.

86. *Draw within the compass of suspect.* That is, bring into suspicion. S. uses *suspect* as a noun some dozen times.

88. *Once this.* "So much is certain" (Schmidt); "once for all" (Steevens).

92. *Made.* Cf. *A. Y. L.* iv. 1. 162: "Make the doors upon a woman's wit, and it will out at the casement." *Patience* in the next line is a trisyllable.

95. *And about evening*, etc. Marshall points the line thus: "And, about evening, come yourself, alone," — to show that Balthazar speaks "quietly and gravely, to impress upon Antipholus counsels of moderation, and to dissuade him from hasty action;" but this ought to be evident to any intelligent actor or reader.

98. *Passage.* "Going to and fro of people" (Schmidt). Cf. *Oth.* v. 1. 37: "What, ho! no watch? no passage?"

99. *Vulgar.* Public, general.

100. *Supposed.* "Founded on supposition, made by conjecture" (Johnson).

101. *Ungalled.* Cf. *Ham.* iii. 2. 283: —

> "Why, let the strucken deer go weep,
> The hart ungalled play."

Ungalled estimation here = unblemished reputation.

104. *Succession.* A quadrisyllable. See on ii. 2. 136 above. The folios have *hous'd* in the next line, making *possession* also a quadrisyllable, for the sake of the rhyme. *Lives upon succession* = "holds its ground securely, like an heir who has come into his property" (Herford).

107. *Mirth.* Warburton explains the passage thus: "I will be merry even out of spite to mirth, which is now of all things the most unpleasing to me." Heath says: "Though mirth hath withdrawn herself from me, and seems determined to avoid me, yet, in despite of her, and whether she will or not, I mean to be merry." Schmidt's explanation is: "I will defy mirth itself to keep pace with me; I will outjest mirth itself." No one of these interpretations is quite satisfactory, but that of Warburton is perhaps the nearest so. I doubt whether Antipholus really means anything more than that he will be merry *out of spite*, though he does not feel like it, or *despises* it; and thus he is merry *in despite of* mirth. Cf. *Much Ado*, i. 1. 237: "Thou wast ever an obstinate heretic in the despite of beauty;" that is, in despising or hating beauty.

115. *Porpentine.* Porcupine; the only name for the animal in S. Cf. *Ham.* i. 5. 20: "Like quills upon the fretful porpentine." There, as here, the editors generally substitute "porcupine." Cf. Ascham, *Toxophilus:* "nature gave example of shootinge first by the porpentine," etc.

121. *Hour.* A dissyllable; as often in S.

Scene II. — 3. *Love-springs.* That is, the shoots or buds of love; the metaphor being that of a plant, not springs of water.

Cf. *V. and A.* 656: "The canker that eats up love's tender spring;" and *R. of L.* 950: "To dry the old oak's sap and cherish springs."

4. *Building . . . ruinous.* For the figure, cf. *T. G. of V.* v. 4. 9: —

> "O thou, that dost inhabit in my breast,
> Leave not the mansion so long tenantless,
> Lest, growing ruinous, the building fall;"

T. and C. iv. 2. 109: "the strong base and building of my love;" and *Sonn.* 119. 12: —

> "And ruin'd love, when it is built anew,
> Grows fairer than at first, more strong, far greater."

11. *Become disloyalty.* "Render disloyalty becoming by some show of loyalty" (Clarke).

15. *What.* Equivalent to *why*, as often with *need.*

16. *Attaint.* Disgrace. Cf. *T. and C.* i. 2. 26: "There is no man hath a virtue that he hath not a glimpse of, nor any man an attaint but he carries some stain of it."

18. *At board.* At table. The omission of the article after prepositions is not uncommon. Sometimes it may be "absorbed" in the preposition.

19. *Shame hath a bastard fame, well managed.* Shame, if well managed, gets a spurious reputation — a respectability not legitimately its own.

22. *Compact of credit.* Made up of credulity. Cf. *V. and A.* 149: "Love is a spirit all compact of fire;" *A. Y. L.* ii. 7. 5: "If he, compact of jars, grow musical;" *M. N. D.* v. 1. 8: "of imagination all compact," etc.

27. *Vain.* "Light of tongue, not veracious" (Johnson).

30. *Hit of.* Hit on, guess at. Cf. *M. W.* iii. 2. 24: "I can never hit on 's name."

34. *Conceit.* Conception, comprehension; as often. Cf. *R. of L.* 701: —

"O, deeper sin than bottomless conceit
Can comprehend in still imagination?"

See also iv. 2. 65 below.

36. *Folded.* Wrapped up, concealed. Cf. *R. of L.* 1073: "Nor fold my fault in cleanly-coin'd excuses." See also *Id.* 675.

43. *Nor . . . no.* For the double negative, cf. iv. 2. 7 below: "First, he denied you had in him no right," etc.

44. *Decline.* Apparently = incline. Dyce aptly quotes Greene, *Penelope's Web*, 1601: "That the loue of a father, as it was royall, so it ought to be impartiall, neither declining to the one nor to the other, but as deeds doe merite." Malone explained it "fall off, or decline from her to you;" but he has just denied any tie or attachment to Adriana. Marshall remarks that "*decline* is more forcible than *incline*, as it implies the act of turning away from his supposed wife to her sister."

45. *Train.* Draw, entice; as in *L. L. L.* i. 1. 71:—

"These be the stops that hinder study quite,
And train our intellects to vain delight."

Mermaid = siren (see 47 just below); the only sense in which S. uses the word. Cf. *V. and A.* 429: "Thy mermaid's voice hath done me double wrong;" *Id.* 777: "Bewitching like the wanton mermaid's song;" *R. of L.* 1411: "As if some mermaid did their ears entice," etc. See also 165 below. Halliwell-Phillipps cites *Bartholomæus de Prop. Rerum*, 1535: "The mermayden hyghte sirena is a see beaste wonderly shape, and draweth shypmen to peryll by swetenes of songe."

48. *Hairs.* For the plural, cf. *M. of V.* iii. 2. 120:—

"here in her hairs
The painter plays the spider," etc.

We find *golden hairs* again in *V. and A.* 51. Cf. *L. L. L.* iv. 3. 142: "her hairs were gold," etc.

49. *Bed.* The reading of the 2d folio; the 1st has "bud," which Steevens thought possibly right; but *bed* is generally adopted.

52. *Let Love, being light, be drowned if she sink!* The line has troubled some of the critics. *Love* (that is, Venus) is assumed to be *light*; as in *V. and A.* 149 : —

> "Love is a spirit, all compact of fire,
> Not gross to sink, but light, and will aspire ; "

and the line, as I understand it, is simply an emphatic, though indirect, way of saying that she is in no danger of sinking : *Let* her be drowned if she sink, but *being light*, she *cannot* sink. For *Love* = Venus, or love personified, Malone compares the passage just quoted from *V. and A.* and *A. and C.* i. 1. 44 : "Now, for the love of Love, and her soft hours." See also *R. and J.* ii. 5. 7 : "Therefore do nimble-pinion'd doves draw Love" (cf. *Temp.* iv. 1. 94 and *V. and A.* 1190) ; *L. L. L.* iv. 3. 380 : "Forerun fair Love, strewing her ways with flowers," etc. Possibly there is a sportive play on *light* (= wanton), as in *M. of V.* v. 1. 129 : —

> "Let me give light, but let me not be light,
> For a light wife doth make a heavy husband."

See also *Id.* ii. 6. 42, iii. 2. 91, *L. L. L.* v. 2. 26, etc.

54. *Mated.* Confused, bewildered ; with a play upon the idea of being *mated*, or given as a mate to Adriana, though he does not know how. Cf. v. 1. 282 below. See also *Macb.* v. 1. 86 : "My mind she has mated, and amaz'd my sight."

58. *Wink.* Shut the eyes ; as often. Cf. *Sonn.* 43. 1 : —

> "When most I wink, then do mine eyes best see :
> For all the day they view things unrespected ;
> But when I sleep, in dreams they look on thee
> And darkly bright are bright in dark directed ; "

Temp. ii. 1. 216 : —

> "Thou let'st thy fortune sleep — die, rather ; wink'st
> Whiles thou art waking," etc.

64. *My sole earth's heaven*, etc. "All the happiness that I wish on earth, and all that I claim from heaven hereafter" (Malone).

66. *Aim.* The folios have "am." *Aim* is Capell's emendation, and is almost unanimously adopted by the editors, though no other example of this transitive use (= aim at) occurs in S. Steevens cites *Orlando Furioso*, 1594 : —

> "like Cassius,
> Sits sadly dumping, aiming Cæsar's death ; "

and Drayton, *Robert Duke of Normandy :* "I make my changes aim one certain end." Marshall retains "am," assuming that the meaning may be "I am (inseparable from) thee." He compares what Antipholus says in 61.

78. *Besides.* For the prepositional use, cf. *T. N.* iv. 2. 92 : "Alas, sir, how fell you besides your five wits ?"

92. *Sir-reverence.* A corruption of "save reverence" (*salva reverentia*), used as an apology for referring to any thing unseemly. Gifford quotes an old tract on the origin of tobacco: "The time hath been, when, if we did speak of this loathsome stuff, tobacco, we used to put a 'sir-reverence' before ; but we forget our good manners." Halliwell-Phillipps quotes Taylor, the Water-Poet, *Workes*, 1630 : —

> "There 's nothing vile that can be done or spoke,
> But must be covered with Sir Reverence cloake."

101. *Week.* It is barely possible that there is a play on *wick*, which was pronounced like *week*. Halliwell-Phillipps quotes Cotgrave, *Wit's Interpreter :* —

> "Here lies a tallow-chandler, I need not tell it,
> If your nose be not stopt, you may easily smell it ;
> Then, gentle reader, herein learn you may,
> He that made many weeks, cann't make one day."

103. *Swart.* Swarthy, dark. Cf. *K. John*, iii. 1. 46 and 2 *Hen. VI.* i. 2. 84. We have "swart-complexion'd" in *Sonn.* 28. 11.

104. *For why.* The folio points "for why ?" but the combination is here, as in sundry other places, practically = because, or, as

Abbott puts it (*Grammar*, 75), "wherefore ? (because)." I have no doubt that this usage grew directly out of the ordinary interrogative one. Abbott compares the similar change in the Latin *quid enim ?*

107. *In grain.* Ingrained, fast-dyed. Cf. *T. N.* i. 5. 255 : "'T is in grain, sir; 't will endure wind and weather."

122. *Reverted.* Turned back. Schmidt thinks there may be a play upon the sense of "fallen to another proprietor." S. uses the word only here and in *Ham.* iv. 7. 23 : "my arrows . . . would have reverted to my bow again."

In *making war against her heir*, there is a play on *heir* and *hair*, with an allusion to the war against Henry of Navarre, the *heir* of Henry III of France. "Mistress Nell's brazen forehead seemed to push back her rough and rebellious hair, as France resisted the claim of the Protestant heir to the throne" (Clarke). Cf. p. 9 above. For the pun, cf. Davies, *Scourge of Folly :* —

> "Yet talks he but of heads and heires apparant,
> Though his owne head has not one haire apparant."

Heir was formerly pronounced like *hair*.

125. *The chalky cliffs.* Those on the southern coast of England. Cf. 2 *Hen. VI.* iii. 2. 101 : —

> "As far as I could ken thy chalky cliffs,
> When from thy shore the tempest beat us back," etc.

130. *Hot in her breath.* Malone is doubtful whether this is an allusion to "the fiery threats which Spain had recently used towards England when she sent out her Invincible Armada," or merely to the heat of her climate. The latter seems more probable, though the former is possible.

132. *America.* Of course the anachronism is very palpable, whatever may have been the intended epoch of the play; but it was enough for S. that his audience would understand the allusion. The word *America* occurs nowhere else in S.

136. *Armadoes of caracks.* Fleets of large ships. For *armado*, cf. *K. John*, iii. 4. 2 : "A whole armado of convicted sail;" and for *carack*, *Oth.* i. 2. 50 : "he to-night hath boarded a land carack." See also Beaumont and Fletcher, *Coxcomb* : "They 're made like caracks, all for strength and stowage ;" Florio : "*Caracca*, a kinde of great ship, in Spaine called a carricke ;" and Elyot, *Dict.* : "*Bucentaurus*, a great shyppe or carrike."

Ballast. Ballasted, or loaded. It would appear to be a contracted form, like *heat* (*K. John*, iv. 1. 61), etc.; but Malone may be right in deriving it from the obsolete *balace* or *balass*. So *hoist* may be from *hoise* (*Ham.* iii. 4. 207), and *graft* is certainly from *graff* (cf. *A. Y. L.* iii. 2. 124), though Abbott (*Grammar*, 342) gives both among contracted participles. Halliwell-Phillipps cites Greene, *Orlando Furioso*, 1594 : "and sent them home, ballast with little wealth ;" and Taylor the Water-Poet, *Workes* : "well rigg'd and ballac'd both with beere and wine." We find "disbalased" (= unloaded) in Nash's *Have with You*., etc.; and "unballaced" in Hall's *Satires* and Powell's *Love's Leprosie*, 1598.

137. *Belgia.* Cf. 3 *Hen. VI.* iv. 8. 1 : "Edward from Belgia," etc.

139. *Low.* For the play on *Low Countries*, cf. *Archee's jests* (quoted by Halliwell-Phillipps) : "Two Dutchmen, the one very tall, and the other of exceeding low stature, walking together in the street, a pleasant gentleman, seeing them, said to his friend, — See, yonder goe together High Germany and the Low Countries."

140. *Diviner.* Sorcerer. "Dromio, like his master, thinks he has got among witches ; women capable of working spells, and transforming him to a turnspit dog" (Clarke).

141. *Assured.* Affianced ; as in *K. John*, ii. 1. 535 : "when I was first assur'd."

144. *That. So* that ; as in v. 1. 140 below, and often.

146. *Faith.* "Alluding to the superstition of the common people, that nothing could resist a witch's power of transforming men into animals but a great share of *faith* : however, the Oxford editor

[Hanmer] thinks a breast of *flint* better security; and he therefore puts it in" (Warburton).

147. *Curtal.* Having a docked tail. Cf. *M. W.* ii. 1. 114: "Hope is a curtal dog in some affairs" (such a dog being considered unfit for the chase).

Turn i' the wheel alludes of course to the use of dogs as turnspits. Halliwell-Phillipps devotes three pages of his folio ed. to the illustration of this subject. Machines or jacks for turning the spit, moved by weights like a clock, had been invented in the time of S. We find them mentioned as early as 1585 in the *Nomenclator* of Adrianus Junius: "*automatarius faber*, a maker of devises and motions that goe and turne of themselves, as clocks, jacks to turne spits," etc. In the preface to the folio of 1623, we read: "Censure will not driue a Trade, or make the Iacke go." In Brome's *Antipodes*, 1640, mention is made of a project "for putting downe the infinite use of jacks, whereby the education of young children, in turning spits, is greatly hindered." Dogs were early used for this purpose. Topsell, in his *Hist. of Four-Footed Beasts*, 1607, says: "There is comprehended, under the curres of the coursest kinde, a certaine dogge in kitchen service excellent; for when any meat is to be roasted, they go into a wheel, which they turning round about with the waight of their bodies, so diligently looke to their businesse, that no drudge nor scullion can do the feate more cunningly."

148. *Presently.* Immediately; as in iv. 1. 32 and v. 1. 31 below. *Road* = port, haven; as in *M. of V.* i. 1. 9, v. 1. 288, etc.

164. *To self-wrong.* Cf. *W. T.* iv. 4. 549:—

> "But as the unthought-on accident is guilty
> To what we wildly do;"

Dekker, *Guls Hornbooke:* "by being guilty to their abbominable shaving;" and Birch, *Reign of Elizabeth:* "and am not guilty to myself of any bad dealing in this information."

165. *Mermaid's song.* See on 45 above.

171. *What please.* What *may* please.

181. *Vain.* Foolish, silly; as in 2 *Hen. IV.* v. 5, 48, etc.

182. *So fair an offer'd chain.* For the transposition of the article, cf. *K. John*, iv. 2. 27: "So new a fashion'd robe;" *Temp.* iv. 1. 123: "So rare a wonder'd father," etc.

ACT IV

SCENE I. — 2. *Importun'd.* See on i. 1. 126 above, and cf. 53 below.

4. *Guilders.* See on i. 1. 8 above.

5. *Satisfaction.* Metrically five syllables. See on ii. 2. 136 and 149 above.

6. *Attach.* Arrest; as in 73 and iv. 4. 6 below. It was a legal term.

8. *Growing.* Accruing, becoming due. Cf. iv. 4. 119, 132 below.

12. *Pleaseth you.* If it please you. Cf. 2 *Hen. IV.* iv. 1. 225, iv. 2. 52, *Hen. V.* v. 2. 78, etc.

16. *Bestow.* Employ, use. Cf. *T. and C.* ii. 2. 159: "Whose life were ill bestow'd," etc.

21. *I buy a thousand pound a year!* On the face of it, there seems to be nothing in this but an exclamation of surprise at being sent to buy so strange a thing; but, as Clarke remarks, "there may have been some point of allusion obvious at the time when the play was first acted, though now lost." He adds that perhaps Dromio "means to hint that in purchasing a rope's end he may be providing for himself a heavy revenue of future thwacks;" but this is very doubtful. Possibly Halliwell-Phillipps is right in taking it to mean "a rope worth a thousand a year for your purpose." He compares 3 *Hen. VI.* ii. 2. 144: —

> "A wisp of straw were worth a thousand crowns,
> To make this shameless callet know herself."

It has also been suggested that the connecting link in the slave's mind between *a rope's end* and *a thousand pound a year* is in "the ability of each for *payment* in its quibbling sense of *punishment*." Cf. iv. 4. 10 below. For *pound* as a plural (used only with numbers), cf. *Rich. II.* ii. 2. 91, etc. S. also uses *pounds* with numbers; as in *M. W.* i. 1. 52, i. 3. 8, *Hen. V.* i. 1. 19, etc.

22. *Holp.* The form of the past tense regularly used by S. except in *Rich. III.* v. 3. 167 and *Oth.* ii. 1. 138, where we find *helped.* As the participle it occurs ten times, *helped* only four times. We find *holpen* in *Psalms*, lxxxiii. 8, *Daniel*, xi. 34, *Luke*, i. 54, etc. It is said that *holp up* is still provincial, especially in an ironical sense, as here.

25. *Belike.* It is likely, probably; as in iv. 3. 91 below.

28. *Carat.* Spelt "charect" in the 1st folio (misprinted "Raccat" in the later folios), and "charract" in 2 *Hen. IV.* iv. 5. 162, the only other instance of the word in S.

29. *Chargeful.* Expensive; used by S. only here. The same is true of *debted* (= indebted) in 31.

32. *Discharg'd.* Paid. For its application to the creditor, cf. iv. 4. 117 below. See also *M. of V.* iii. 2. 276: "The present money to discharge the Jew," etc. In 13 above it is used in the modern way.

39. *I will*, etc. "*I will*, instead of *I shall*, is a Scotticism, says Douce (an Englishman); it is an Irishism, says Reed (a Scotsman); and an ancient Anglicism, says Malone (an Irishman)" (Knight).

46. *Stays for.* Cf. i. 2. 76 and iii. 2. 185 above.

53. *Importunes.* See on 2 above.

56. *Send me by some token.* The reading of the folios, retained by most of the editors. The form appears to have been an idiom of the time, used in cases like this as well as in those which some of the editors confound with it; as, for instance, the following from Marston, *Dutch Courtesan*, iii. 1: —

"*Mrs. Mulligrub.* By what token are you sent? — by no token? Nay, I have wit.

Cockledemoy. He sent me by the same token that he was dry shaved this morning."

57. *You run this humour out of breath.* A proverbial expression. John Day wrote a comedy under the title of *Humour out of Breath*, which was printed in 1609.

60. *Whether.* Printed "wh'er" in the early eds., as in some ten other instances; but it is often monosyllabic when printed *whether* (*M. N. D.* iii. 1. 156, iii. 2. 81, *M. of V.* v. 1. 302, *Ham.* ii. 2. 17, etc.).

62. *What should I*, etc. The later folios substitute "why" for *what*. The latter is often equivalent to the former; as in *2 Hen. IV.* i. 2. 129: "What tell you me of it?" etc. See also on iii. 2. 15 above. In the present passage, however, *what* has its ordinary sense.

68. *Stands upon.* Concerns; as in *Lear*, v. 1. 69: —

> "for my state
> Stands on me to defend, not to debate."

We often find such inversions as "it stands me now upon" (*Ham.* v. 2. 63), "it stands your grace upon" (*Rich. II.* ii. 3, 138), "it only stands our lives upon" (*A. and C.* ii. 1. 50), etc.

73. *Attach.* See on 6 above.

78. *Apparently.* Evidently. This is the only instance of the adverb in S., but *apparent* is often = evident, obvious.

81. *Buy this sport as dear.* Cf. *M. N. D.* iii. 2. 426: "Thou shalt buy this dear," etc. The expression is not to be confounded with that in *M. N. D.* iii. 2. 175: "Lest, to thy peril, thou aby it dear."

85. *From the bay.* This is the reading of the stage-direction in the folio. Cf. 99 below.

87. *Fraughtage.* Freight, cargo; used again in *T. and C.* prol. 13: —

"And the deep-drawing barks do there disgorge
Their warlike fraughtage."

For *fraught* in the same sense, see *T. N.* v. 1. 64; and for the verb, *Temp.* i. 2. 13, *M. of V.* ii. 8. 30, etc. *Freight* does not occur in S.

89. *Balsamum.* Used by S. only here, as *balsam* only in *T. of A.* iii. 5. 110.

90. *In her trim.* Cf. *Temp.* v. 1. 236:—

"When we in all her trim freshly beheld
Our royal, good, and gallant ship."

93. *Peevish.* Foolish, silly; the only sense that Schmidt recognizes in S. Cf. iv. 4. 115 below. For the play upon *ship* and *sheep*, cf. *T. G. of V.* i. 1. 73:—

"Twenty to one then he is shipp'd already,
And I have play'd the sheep in losing him;"

and *L. L. L.* ii. 1. 219:—

"*Maria.* Two hot sheeps, marry.
Boyet. And wherefore not ships?"

The words are still pronounced alike in Warwickshire and some other parts of England. Dyce quotes Dekker, *Satiromastix*, 1602: "this shipskin cap shall be put off." Dryden rhymes *ship* and *deep* in *Æneid*, i. 64:—

"With whirlwinds from beneath she toss'd the ship,
And bare expos'd the bosom of the deep."

95. *Waftage.* Passage; as in *T. and C.* iii. 2. 11:—

"Like a strange soul upon the Stygian banks,
Staying for waftage."

Hire is here a dissyllable; as in *Hen. VIII.* ii. 3. 36, *A. and C.* v. 1. 21, etc. Cf. *hour* in iii. 1. 121 above.

101. *List me.* Elsewhere "list to me;" as in *T. of S.* ii. 1. 365,

W. T. iv. 4. 552, etc. *List* is often transitive, however, with the thing heard as object; as in *Hen. V.* i. 1. 43: "List his discourse."

110. *Dowsabel.* Her name, as we have learned, is *Nell* (iii. 2. 110 above), and the poetic *Dowsabel* (the Fr. *douce et belle*), a favourite name in pastoral poetry, is applied to her ironically. Malone quotes *The London Prodigal:* "as pretty a Dowsabell as we should chance to see in a summer's day." Clarke sees "a fleer at the assault she made upon him; to *dowse*, in old English parlance, signifying to give a blow on the face, to strike;" but this is too far-fetched.

SCENE II. — 2. *Mightst thou perceive austerely*, etc. Could you see by the serious expression of his eye that he was in earnest?

6. *His heart's meteors*, etc. "Alluding to those meteors in the sky [the *aurora borealis*] which have the appearance of lines of armies meeting in the shock" (Warburton). Cf. 1 *Hen. IV.* i. 1. 10: —

> "Which, like the meteors of a troubled heaven,
> All of one nature, of one substance bred,
> Did lately meet in the intestine shock
> And furious close of civil butchery."

Steevens quotes Milton, *P. L.* ii. 533: —

> "As when, to warn proud cities, war appears
> Wag'd in the troubled sky, and armies rush
> To battle in the clouds, before each van
> Prick forth the aery knights, and couch their spears,
> Till thickest legions close; with feats of arms
> From either end of heaven the welkin burns."

7. *Denied.* Followed by a negative; as in *Rich. III.* i. 3. 90: "You may deny that you were not the cause," etc. In like manner, it is followed by *but;* as in *Much Ado*, i. 3. 33, *A. W.* v. 3. 166, *Cor.* iv. 5. 243, etc.

8. *Spite.* Vexation, mortification. Cf. ii. 2. 194 above.

16. *Speak him fair?* That is, say anything to encourage his suit. Cf. *M. N. D.* ii. 1. 199: —

"Do I entice you? do I speak you fair?
Or, rather, do I not in plainest truth
Tell you I do not nor I cannot love you?"

See also iv. 4. 155 below.

17. *Nor I will not.* Cf. the "double negative" in 7 and iii. 2. 43 above, and in the passage just quoted from *M. N. D.*

18. *His.* Its. See on ii. 1. 17 above.

19. *Sere.* "That is, *dry*, withered" (Johnson). Steevens and Malone take the trouble to add examples of the word, which would seem to have been less familiar in their day than now. Shakespeare's "the sere [or *sear*], the yellow leaf" (*Macb.* v. 5. 23), which has become one of the most familiar of quotations, may possibly account for this. That, by the way, is the only other instance of the adjective in S. Schmidt strangely makes it a noun, but the dictionaries do not recognize it as ever so used. The *sere* in *Ham.* ii. 2. 337 ("tickle o' the sere") is a wholly different word.

20. *Shapeless.* Unshapely, misshapen. So *sightless* = unsightly (*K. John*, iii. 1. 45), and *featureless* = ugly (*Sonn.* 11. 10).

22. *Stigmatical in making.* "That is, *marked* or *stigmatized* by nature with deformity, as a token of his vicious disposition" (Johnson). S. uses the word only here; but cf. the noun *stigmatic* in 3 *Hen. VI.* ii. 2. 136: —

"like a foul, misshapen stigmatic,
Mark'd by the destinies to be avoided."

See also 2 *Hen. VI.* v. 1. 215.

25. *Ah, but I think him better than I say.* There is a good deal of human nature — or woman nature — in this.

27. *Far from her nest the lapwing cries away.* This trick of the bird to divert attention from its nest had become proverbial. Steevens and other editors give many examples of it from contemporaneous writers; as from Greene, *Second Part of Coney-catching*, 1592: "But again to our priggers, who, as before I said — cry with

the lapwing farthest from her nest, and from their place of residence where their most abode is," etc. See also *M. for M.* i. 4. 32: —

> "though 't is my familiar sin
> With maids to play the lapwing and to jest,
> Tongue far from heart," etc.

29. *Sweet now.* This, like *good now* (cf. iv. 4. 22 below), was a common phrase of appeal or supplication, not necessarily implying any special familiarity. Cf. *Temp.* iv. 1. 124: "Sweet now, silence!" *Sweet* did much conventional service in the Elizabethan age, as *dear* does now.

32. *Tartar.* Tartarus; as in *T. N.* ii. 5. 225: "To the gates of Tartar, thou most excellent devil of wit?" and *Hen. V.* ii. 2. 123: "vasty Tartar." On *Limbo* (still used as a cant term for a prison), cf. *Hen. VIII.* v. 4. 67. For its original sense (= hell, or a place on the borders of hell), see *A. W.* v. 3. 261.

33. *An everlasting garment.* A play upon the durability of the sergeant's *buff* (leather made from buffalo skin). Cf. iv. 3. 25 below: "gives them suits of durance;" and 1 *Hen. IV.* i. 2. 49: "Is not a buff jerkin a most sweet robe of durance?"

35. *Fairy.* The folios all have "Fairie." Theobald took this to be a misprint for "Fury," which most editors since have adopted. But as White notes, "all fairies were not supposed to be like Oberon and Titania or their attendants; there were fairies *pitiless and rough.*" He might have added that we have distinct reference to these malignant fairies in more than one passage in S. Cf. *Ham.* i. 1. 163: "No fairy takes" (that is, bewitches or blasts); and *Cymb.* ii. 2. 9: —

> "To your protection I commend me, gods!
> From fairies and the tempters of the night
> Guard me, beseech ye."

Perhaps we should add ii. 2. 194 above.

37. *Back-friend.* So called here "because he comes from be-

hind to arrest one" (Schmidt), as *shoulder-clapper* also implies. Cf. *A. Y. L.* iv. 1. 48: "Cupid hath clapp'd him o' the shoulder;" and *Cymb.* v. 3. 78:—

> "fight will I no more,
> But yield me to the veriest hind that shall
> Once touch my shoulder."

Back-friend, aside from the quibble, is = secret enemy. Halliwell-Phillipps cites Florio, 1598: "*Inimico*, an enimie, a foe, an adversarie, a back-friend." Hall, in his *Henry VII.*, speaks of "adversaries and backe friends."

Countermands = stops one in going through; used by S. only here and in *R. of L.* 276, where it is = contradict, oppose.

39. *Runs counter*. That is, follows the scent backward instead of forward. Cf. 2 *Hen. IV.* i. 2. 102: "you hunt counter;" and *Ham.* iv. 5. 110: "O, this is counter, you false Danish dogs!" There is a play on *counter*, there being two prisons in London called *the Counter*.

Draws dry-foot = traces the scent of the game. For *draw* as a hunting term (= trace, track), cf. 1 *Hen. IV.* iii. 3. 129; "a drawn fox." Nares quotes *Gent. Recr.*: "When we beat the bushes, etc. after the fox, we call it drawing." The origin of *dry-foot* is doubtful. Johnson thought that to *draw dry-foot* meant to trace the marks of the dry foot without scent; but others are doubtless correct in making it refer to hunting by scent. Schmidt suggests that it was "perhaps so called because, according to sportsmen, in water the scent is lost." *Dry-foot* hunting is often mentioned in the old writers; as in *The Dumb Knight*, 1633 (quoted by Steevens): "I care not for dry-foot hunting;" and *The Miser*, 1672: "Thou art like a dry-foot-dog, that (out of a whole heard of deer) singles out one, whose scent he only followes, and tires himself to catch that."

40. *Before the judgment*, etc. There is a play on arresting a man *before judgment*, "that is, on what is called *mesne process*" (Malone); and also on *hell*, which, as Steevens tells us, was "the cant term for an obscure dungeon" in a prison. He cites *The*

Counter-Rat, 1658: "In Wood-street's hole, or Poultry's hell." There was likewise a place so called under the Exchequer Chamber, where the king's debtors were confined. Halliwell-Phillipps quotes *The Merry Discourse of Meum and Tuum*, 1639: "a little darke roome . . . hard by Hell, neare to the upper end of Westminster Hall." Cf. the use of *Limbo* above.

42. *On the case.* "An action upon the *case* is a general action for the redress of a wrong done any man without force, and not especially provided for by law" (Grey). Perhaps we should omit the apostrophe in *'rested.* Palsgrave has "I reste, as a sergente dothe a prisoner, or his goodes, *je arreste.*"

46. *Mistress, redemption.* There is no comma after *mistress* in the early eds., and the 4th folio prints "Mistris Redemption," which Rowe follows, apparently supposing that Dromio means to call Luciana "Mistress Redemption." The Cambridge editors remark that the comma is often omitted after vocatives in the old editions; as in iv. 3. 76 and iv. 4. 42 below.

49. *Band.* Bond; as in *Rich. II.* i. 1. 2: "according to thy oath and band." The play on the word in Dromio's reply is repeated in a different form in iv. 3. 29 below.

57. *Fondly.* Foolishly. See on ii. 1. 116 above.

58. *Season.* Opportunity. Schmidt paraphrases the sentence thus: "Time is seldom so convenient and opportune as one would wish."

65. *Conceit.* Conception, imagination. See on iii. 2. 34 above.

SCENE III. — 5. *Some other.* Cf. *V. and A.* 1102: —

> "That some would sing, some other in their bills
> Would bring him mulberries and ripe-red cherries."

So *all other* (*Sonn.* 62. 8), etc.

7. *In.* Into; as in ii. 2. 34 above.

11. *Lapland sorcerers.* Lapland was supposed to abound in

sorcerers and witches. This is Shakespeare's only allusion to the region. Cf. Milton's one reference to it in *P. L.* ii. 665 : —

> "Nor uglier follow the night-hag, when, call'd
> In secret, riding through the air she comes,
> Lur'd with the smell of infant blood, to dance
> With Lapland witches, while the labouring moon
> Eclipses at their charms."

13. *Have you got the picture of old Adam new-apparelled?* The *picture of old Adam* is the sergeant, there being a play upon his *buff* and the slang use of the word as applied to the bare skin. What is meant by getting him *new-apparelled* is not so clear ; but, perhaps, as Singer suggests, the idea is "got him a new *suit*, in other words, got *rid* of him."

18. *He that came behind you.* See on iv. 2. 37 above.

24. *Bob.* That is, a rap, or a clap on the shoulder. Cf. *A. Y. L.* ii. 7. 55 : —

> "He that a fool doth very wisely hit
> Doth very foolishly, although he smart,
> But to seem senseless of the bob;"

that is, seem insensible of the stroke. The folio has "sob" (with long *s*) and some editors read "fob," which is not readily explicable here.

25. *Suits of durance.* See on iv. 2. 33 above. That *durance* (cf. the modern *lasting*) was the name of a very durable fabric is evident from various passages cited by Nares and Steevens ; as, for instance, *Three Ladies of London :* "the taylor that out of seven yards stole one and a half of durance."

26. *Sets up his rest.* Makes up his mind, is fully resolved ; a phrase taken from gaming. See *M. of V.* ii. 2. 110, *R. and J.* iv. 5. 6, etc.

Mace. The club carried by a bailiff or sergeant as a badge of authority. Cf. *J. C.* iv. 3. 268 : "O murderous slumber, layest thou thy leaden mace upon my boy?" The *morris-pike* was a

formidable weapon, supposed to be of *Moorish* origin, whence its name (Douce); mentioned by S. only here.

39. *Hoy.* A small vessel, usually sloop-rigged; a word more familiar in England than in this country. S. uses it only here.

Angels. The *angel* was an English gold coin, worth about ten shillings. It had on one side a figure of Michael piercing the dragon, whence its name. The device is said to have originated in Pope Gregory's pun on *Angli* and *Angeli*, and it gave rise to a good many puns. See *M. W.* i. 3. 60, *Much Ado*, ii. 3. 35, *M. of V.* ii. 7. 56, and 2 *Hen. IV.* i. 2. 187.

GOLDEN ANGEL OF QUEEN ELIZABETH

41. *Distract.* Distracted. Cf. *J. C.* iv. 3. 155: "she fell distract," etc.

42. *Illusions.* A quadrisyllable. See on ii. 2. 136 above.

47. *Avoid!* Avaunt! Away! Cf. *Temp.* iv 1. 142: "Well done! avoid! no more!" See also 66 below.

50. *The devil's dam.* This mythical personage is mentioned several times in S. See *M. W.* i. 1. 151, iv. 5. 108, *T. of S.* i. 1. 106, iii. 2. 158, *K. John*, ii. 1. 128, etc.

51. *Light.* Wanton; a word much played upon by S. See on iii. 2. 52 above.

53. *As much as to say.* The early eds. omit the second *as*, which was supplied by Pope. We find the expression in *Much Ado*. ii, 3.

270 and 2 *Hen. IV.* ii. 2. 142; and *as much to say as* in *T. N.* i. 5. 62. The old reading may possibly be an idiom of the time, but no other example of it has been pointed out.

59. *We'll mend our dinner here.* "That is, by purchasing something additional in the adjoining market" (Malone); or, better, "a proposal that the *dinner*, which had been marred by Angelo's failing in his appointment with Antipholus at the Porcupine, shall now be *mended* by a supper" (Clarke). Cf. 66 just below.

62. *And bespeak a long spoon.* Alluding to the familiar proverb about the need of a *long spoon* in feeding with the devil. Cf. *Temp.* ii. 2. 103: "This is a devil, and no monster. I will leave him; I have no long spoon."

68. *Conjure.* Accented by S. on either syllable, without reference to the meaning.

73. *A drop of blood.* Steevens compares Middleton's *Witch*, where a spirit descends and Hecate exclaims: —

> "There 's one come downe to fetch his dues,
> A kisse, a coll, a sip of blood," etc.

According to the old superstition, some little token of affiance was always required in compacts made with the devil.

81. *Fly pride, says the peacock.* "A proverbial phrase, by which Dromio rebukes the woman, whom he thinks a cheat, for accusing his master of cheating" (Clarke).

83. *Demean.* Conduct, behave; the original and correct sense of the word (cf. *demeanour*) and the only one in S. Cf. v. 1. 88 below.

86. *Both one and other.* For the omission of the article, cf. *T. and C.* prol. 21: "On one and other side, Trojan and Greek," etc.

88. *Instance.* Indication. See on i. 1. 64 above.

91. *Belike.* It is likely. See on iv. 1. 25 above.

95. *Perforce.* By force; as in v. 1. 117 below.

Scene IV.—6. *Attach'd.* Arrested; as in iv. 1. 6 above.

22. *Good now. Good,* with or without the *now,* is sometimes used vocatively in S. (= good friend, good fellow, etc.), as here. Hudson says: "S. has *good now* repeatedly with the exact meaning of *well now.*" That explanation will not fit some instances of the expression; as *W. T.* v. 1. 19:—

> "Now, good now,
> Say so but seldom.
> *Cleomenes.* Not at all, good lady," etc.

Here the *good now* seems as clearly a vocative as the *good lady* that follows. Cf. *Temp.* i. 3. 16, 20, *T. and C.* iii. 1. 122, *A. and C.* i. 2. 25, etc.

28. *Sensible.* For the sense played upon, cf. *Cor.* i. 3. 95: "I would your cambric were sensible as your finger," etc.

31. *My long ears.* "He means that his master had lengthened his ears by frequently pulling them" (Steevens).

39. *Wont.* Is *wont* to bear. Cf. *P. P.* 273: "My curtal dog, that wont to have play'd." See also 1 *Hen. VI.* i. 2. 14 and i. 4. 10. In all these passages it is the past tense of the obsolete *won* or *wone* (= dwell). The participle *wont* (not yet wholly gone out of use) is more common in S. Cf. ii. 2. 158 above. We find the present of *won* in Milton, *P. L.* vii. 457:—

> "As from his lair the wild beast, where he wons
> In forest wild, in thicket, brake, or den."

Cf. Spenser, *Virgil's Gnat:*—

> "Of Poets Prince, whether he woon beside
> Faire Xanthus sprincled with Chimæras blood,
> Or in the woods of Astery abide."

The same writer has the past tense in its old literal sense in *Colin Clouts Come Home Againe,* 774:—

> "I weened sure he was our God alone,
> And only woon'd in fields and forests here."

42. *Enter . . .* PINCH. The 1st folio reads "*a schoolemaster, call'd Pinch.*" Steevens remarks that in many country villages in his day the pedagogue was still a reputed conjurer. Cf. Jonson, *Staple of News:* "I would have ne'er a cunning school-master in England, I mean a cunning man as a school-master; that is, a conjurer," etc. Learning and witchcraft were naturally associated in the popular mind. Latin was the language of exorcisms. Cf. *Ham.* i. 1. 42: "Thou art a scholar; speak to it, Horatio" (that is, to the ghost), and *Much Ado*, ii. 1. 264: "I would to God some scholar would conjure her!" See also Beaumont and Fletcher, *Night Walker*, ii. 1:—

> "Let 's call the butler up, for he speaks Latin,
> And that will daunt the devil."

In like manner the honest butler in Addison's *Drummer* recommends the steward to speak Latin to the ghost.

Respice finem. There seems to be here, as Warburton notes, an allusion to a pamphlet by Buchanan against the lord of Liddington, which ends with the words *Respice finem, respice funem.*

43. *Like the parrot.* Warburton remarks: "This alludes to people's teaching that bird unlucky words; with which, when any passenger was offended, it was the standing joke of the wise owner to say, Take heed, sir, my parrot prophesies. To this Butler [in *Hudibras*] hints, where, speaking of Ralpho's skill in augury, he says:—

> 'Could tell what subtlest parrots mean,
> That speak, and think contrary clean;
> What member 't is of whom they talk,
> When they cry *rope*, and *walk, knave, walk.*'"

These particular phrases must have been commonly taught to parrots, for Halliwell-Phillipps cites many references to them. In Lyly's *Midas*, for instance, one of the characters says of the bird, "for every houre she will cry, walke, knave, walke;" and another replies, "Then will I mutter, a rope for parrat, a rope." Cf. Taylor the Water-Poet, *Workes:*—

"Why doth the parrat cry, a rope, a rope?
Because he 's caged in prison out of hope.

* * * * * *

Since I so idly heard the parrat talke,
In his owne language I say, Walke, knave, walke."

The Cambridge editors conjecture that we should read: —

"or, rather, 'prospice finem,' beware the rope's end.
Antipholus of E. Wilt thou still talk like the parrot?"

50. *Please you.* "Give you as a gratuity" (Clarke). Cf. the use of *gratify* in *M. of V.* iv. 1. 406 and *T. of S.* i. 2. 273.

52. *Mark how he trembles in his ecstasy!* Those who were bewitched or possessed by an evil spirit were supposed to show it by trembling. Cf. *Temp.* ii. 2. 83: "Thou dost me yet but little hurt; thou wilt anon, I know it by thy trembling; now Prosper works upon thee." For *ecstasy* = madness, cf. *Ham.* iii. 1. 168: "Blasted with ecstasy." See also *Id.* ii. 1. 102, iii. 4. 74, 138, etc.

61. *Customers?* "Contemptuously = visitors, guests" (Schmidt). For its use = harlot, see *A. W.* v. 3. 287 and *Oth.* iv. 1. 123. Malone says: "Here it seems to signify one who visits such women."

62. *Companion.* Used contemptuously, as we now use *fellow*. Cf. *M. W.* iii. 1. 23, 2 *Hen. IV.* ii. 4. 102, 132, *J. C.* iv. 3. 138, etc.

72. *Perdy.* A corruption of *par Dieu*. Cf. *Hen. V.* ii. 1. 52, etc.

74. *Sans.* Much used in the time of S., and apparently viewed as an English word, being used in French and Italian dictionaries to define *sans* and *senza*.

76. *Certes.* Certainly; nearly obsolete in the time of S., who uses it only five times. It is a pet archaism with Spenser. *Kitchen-vestal;* "her charge being," says good Dr. Johnson, "like that of the vestal virgins, to keep the fire burning."

80. *Soothe.* Humour; as the answer shows. Cf. *Lear*, iii. 4. 182: "Good my lord, soothe him; let him take the fellow," etc.

93. *Is.* The singular verb is common with two singular subjects.

94. *Deadly.* Deathly, deathlike. Cf. *V. and A.* 1044: "a deadly groan;" *T. N.* i. 5. 284: "such a deadly life," etc.

95. *Bound and laid in some dark room.* Cf. v. 1. 248 below. This was the common treatment of the insane in the time of S. Cf. *A. Y. L.* iii. 2. 421: "Love is merely a madness, and, I tell you, deserves as well a dark house and a whip as madmen do."

96. *Lock me forth.* Cf. the use of *forth* in ii. 2. 215 above.

109. *Ay me.* The folio reading, for which some editors substitute "Ah me!" The latter occurs only in *R. and J.* v. 1. 10 (perhaps by accident), while the former is found some thirty times in the early eds. Cf. Milton, *Lycidas*, 56, 154, *Comus*, 511, *P. L.* iv. 86, x. 813, etc. See also v. 1. 186 below.

115. *Peevish.* Foolish. See on iv. 1. 93 above.

117. *Do . . . displeasure.* Cf. v. 1. 142 below.

120. *Discharge.* Pay. See on iv. 1. 32 above.

122. *The debt grows.* See on iv. 1. 8 above, and cf. 136 below.

125. *Unhappy.* "Here used in one of the senses of *unlucky*, that is, mischievous" (Steevens). Cf. the Latin *infelix*, the Fr. *malheureux*, and the German *unselig*.

126. *Bond.* There is an obvious play upon the word.

139. *Whenas.* When; as in *V. and A.* 999, *Sonn.* 49. 3, 3 *Hen. VI.* i. 2. 75, ii. 1. 46, v. 7. 34, etc. It is printed as two words in the folio.

146. *God, for thy mercy!* Cf. *Rich. II.* ii. 2. 98: "God, for his mercy!" etc.

152. *Stuff.* "An old word for baggage or luggage. It was formerly used with the same widely comprehensive meaning for goods and chattels generally, as women nowadays use the word *things*, or as the Italians use their word *roba*" (Clarke). The word is still current in New England in this sense. Cf. *Genesis*, xxxi. 37, xlv. 20, 1 *Samuel*, x. 22, xxv. 13, etc.

153. *Long.* Not often used with a subordinate clause; but

cf. 3 *Hen. VI.* iii. 3. 254: "I long till Edward fall by war's mischance."

155. *Speak us fair.* See on iv. 2. 16 above, and cf. iii. 2. 11.

ACT V

SCENE I. — 8. *His word might bear my wealth.* I would risk all that I am worth on his *word*, or honesty. For *bear* (= carry off, win), cf. *T. of A.* i. 1. 131: —

> "His honesty rewards him in itself;
> It must not bear my daughter."

10. *That self chain.* Cf. *M. of V.* i. 1. 148: "that self way;" *Hen. V.* i. 1. 1: "that self bill," etc.

11. *Forswore . . . to have.* That is, swore that he did not have.

16. *Circumstance.* Detail. Cf. *K. John*, ii. 1. 77: —

> "The interruption of their churlish drums
> Cuts off more circumstance."

25. *Heard me to deny.* For the *to* after *heard*, cf. 2 *Hen. VI.* ii. 1. 94: "Myself have heard a voice to call him so." Cf. 283 and 394 below, and see on ii. 1. 26 above.

26. *These ears*, etc. To fill out the measure, Pope gave "knowest;" but *hear* is probably a dissyllable. Cf. *hire* in iv. 1. 95 above, and *sour* in 45 below.

30. *I'll prove mine honour*, etc. The duello was regarded as an appeal to Providence, and its issue as determining the side of honour.

31. *Presently.* At once, immediately; as very often. So *present* is often = instant, immediate.

34. *Get within him.* Close with him, grapple with him.

36. *Take a house.* That is, take refuge in a house.

37. *This is some priory.* This has been criticised as an anachronism; but see p. 187 below.

45. *Sour.* Spelt "sower" in the folios to indicate the dissyllabic pronunciation. See on 26 above.

46. *Much different.* The 2d folio repeats *much* for the sake of the measure; but the rhythm may be satisfied by what is called the "hovering accent" on *different.* It is not absolutely necessary to accent the second syllable, as some have suggested.

49. *Wrack of sea.* Destruction wrought at sea. *Wrack* is uniformly so spelt in the early eds., and the pronunciation is shown by the rhymes, *alack* in *Per.* iv. prol. 12, and *back* in *V. and A.* 558, *R. of L.* 841, 965, *Sonn.* 126. 5, and *Macb.* v. 5. 51. Cf. *shipwrack'd* in i. 1. 114 above.

51. *Stray'd.* Caused to stray; the only instance of the transitive use in S.

62. *Copy.* Probably = "theme," as Steevens explains it. Clarke (who, as former quotations will show, is fond of tracing double meanings in a word or phrase) suggests that it is = "copious subject," combining the sense of the Latin *copia*, abundance, with that of theme, or subject. Schmidt thinks it may be = "a law to be followed, a rule to be observed." *Conference* = conversation; the usual meaning in S.

66. *Glanced it.* Hinted it; not elsewhere used transitively by S.

69. *Venom.* For the adjective use, cf. *Rich. III.* i. 3. 291: "venom tooth."

70. *Poisons.* Changed by Pope to "poison;" but the construction, however we may explain it, is very common in the folio. It is sometimes necessary to the rhyme; as in *V. and A.* 1128, *Sonn.* 41. 3, *Macb.* ii. 1. 61, *Ham.* iii. 2. 214, etc.

71. *Sleeps.* For the plural, cf. *Ham.* iv. 7. 30: "Break not your sleeps for that," etc. Malone quotes Sidney, *Arcadia:* "My sleeps were inquired after, and my wakings never unsaluted."

74. *Digestions.* A quadrisyllable. See on ii. 2. 136 above.

79. *But moody*, etc. An incomplete line, which editors have filled out in sundry ways.

80. *Kinsman.* Simply = "akin," which Hanmer substituted.

Capell changed it to "kins-woman," putting the "kins-" at the end of 79; but, as Steevens remarks, this is inadmissible in English verse, unless it be of the comic kind. He compares the *Homer Travesty*: —

> "On this Agam-
> memnon began to curse and damn."

For the change of gender in *her heels*, Ritson compares *M. of V.* iii. 2. 169: —

> "but now I was the *lord*
> Of this fair mansion, *master* of my servants,
> *Queen* o'er myself."

82. *Distemperatures.* Distempers. Cf. 1 *Hen. IV.* iii. 1. 34: "Our grandam earth, having this distemperature," etc.

84. *Would mad.* Cf. iv. 4. 128 above. S. does not use *madden.*

86. *Have.* The reading of the 2d folio. The 1st has "Hath," which may be what S. wrote. Cf. *Doth* (often changed to *Do*) in *R. and J.* prol. 8 and in *Cor.* iii. 3. 99, etc.

92. *In.* Into. See on ii. 2. 34 above, and cf. 143 below.

94. *Neither.* Cf. 302 below. See also *T. G. of V.* iii. 1. 196, v. 2. 33, etc.

100. *Attorney.* Agent, substitute. Cf. *A. Y. L.* iv. 1. 94: "die by attorney," etc.

105. *Formal.* Normal; here = rational. Cf. *A. and C.* ii. 5. 41: —

> "Thou shouldst come like a Fury crown'd with snakes,
> Not like a formal man;"

where it means an ordinary man as opposed to a supernatural being. See also *T. N.* ii. 5. 128, where "any formal capacity" = any ordinary intellect. Similarly, *informal*, in the only instance of the word in S. (*M. for M.* v. 1. 236) = out of one's senses.

106. *Parcel.* Part; as in *Cor.* iv. 5. 231: "a parcel of their feast," etc.

117. *Perforce.* See on iv. 3. 95 above.

121. *Sorry.* Sorrowful; as often. Cf. *Macb.* ii. 2. 21: "This is

a sorry sight." As Steevens remarks, *sorry* had a stronger meaning in Shakespeare's time than at present. Cf. Chaucer, *C. T.* 11743 (Tyrwhitt, 7283): "the tormentz of this sory place" (that is, hell), etc.

124. *Reverend.* Here the 1st and 2d folios have "reverent," but "reverend" in 134 below. The two forms are used indiscriminately in the early eds.

137. *Who.* The reading of 1st folio, for which the 2d (followed by most modern editors) has "whom." Cf. *Macb.* iii. 1. 123: "Who I myself struck down;" *Cor.* ii. 1. 8: "Who does the wolf love?" etc. We find *who* sometimes even after prepositions; as "To who?" (*Oth.* i. 2. 52, *Cymb.* iv. 2. 75); "With who?" (*Oth.* iv. 2. 99); "for who" (*Macb.* iv. 3. 171), etc.

138. *Important.* Importunate; as in *Much Ado*, ii. 1. 174: "If the prince be too important, tell him there is measure in every thing." See also *A. W.* iii. 7. 21. In *Lear*, iv. 4, 26, the quartos have "important," the folios "importun'd." So *importance* = importunity, in *T. N.* v. 1. 371 and *K. John*, ii. 1. 7.

140. *That. So* that; as often. Cf. iii. 2. 144 above.

142. *Doing displeasure.* Cf. iv. 4. 117 above.

143. *In.* Into; as in 92 above.

144. *Jewels.* See on ii. 1. 109 above.

146. *Take order.* Take measures; as very often. Cf. *Rich. II.* v. 1. 53, *Oth.* v. 2. 72, etc.

148. *Wot.* Know; used only in the present tense and participle. For the latter, see *W. T.* iii. 2. 77: "wotting no more than I." *Strong escape* = escape effected by *strength*, or violence.

153. *Raising of.* Cf. *A. Y. L.* ii. 4. 44: "searching of thy wound;" *Id.* iv. 3. 10: "as she was writing of it," etc.

169. *Are both broke loose*, etc. Malone notes that though, according to the usage of the time, *are broke loose* was correct enough, *are beaten the maids* would not be admissible. He was right, however, in considering it one of the "confusions of construction" so common in S.

170. *A-row.* In a row, one after another. Cf. Spenser, *F. Q.* v. 12. 29: "all her teeth arew." Steevens quotes Chaucer, *C. T.* 11296 (Tyrwhitt, 6836): "A thousand tyme arewe he gan hire kisse;" and Turbervile, *Penelope to Ulysses:* "The Trojan tentes arowe." Douce adds from *Hormanni Vulgaria:* "I shall tell thee arowe all that I sawe: Ordine tibi visa omnia exponam."

171. *Whose beard they have sing'd,* etc. It has been conjectured that S. may have got the hint of this from North's *Plutarch,* where, in the Life of Dion, it is stated that "Dionysius was so fearful and mistrustful of everybody that he would suffer no man with a pair of barber's scissors to poll the hair of his head, but caused an image-maker of earth to come unto him, and with a hot burning coal to burn his goodly bush of hair round about."

174. *To him.* Omitted by Capell; but the line is one of the occasional Alexandrines in the play. Cf. 208 below.

175. *Nicks him like a fool.* Malone notes that professional fools were shaved and had their hair *nicked* or notched in a particular manner. He cites *The Choice of Change,* 1598, in which it is said of monks that "they are shaven and notched on the head, like fooles."

183. *Scorch.* Changed by Warburton to "scotch" (= hack or cut), which seems to have been another form of the word. It occurs again in *Macb.* iii. 2. 13 (in the folio). But here *scorch* may be used in its familiar sense. Singeing the doctor's beard may have suggested scorching his wife's face. The word does not necessarily imply anything more than burning the skin.

192. *Bestrid thee.* That is, to defend thee when fallen. Cf. 1 *Hen. IV.* v. 1. 122: "Hal, if thou see me down in the battle, and bestride me, so; 't is a point of friendship." The past tense and participle are both *bestrid* in S.

199. *Abused.* Deceived, been false to; as often.

203. *Discover.* Disclose, explain. Cf. *R. and J.* ii. 2. 106, iii. 1. 147, etc.

205. *Harlots.* Base or lewd fellows. The word was applied to

men as well as women. Cf. *W. T.* ii. 3. 4; "the harlot king," etc.

208. *So befall my soul*, etc. The expression is peculiar, but the meaning is clear enough.

210. *On night.* That is, "o' nights" (*T. N.* i. 3. 5), or "a-night" (*A. Y. L.* ii. 4. 48). The interchange of *on*, *of*, and the prefix *a-* is common in S.

214. *I am advised*, etc. "That is, I am not going to speak precipitately or rashly, but on reflection and consideration" (Steevens). Cf. *M. of V.* i. 1. 142: "with more advised watch;" *Rich. III.* ii. 1. 107: —

> "who, in my wrath,
> Kneel'd at my feet, and bade me be advis'd," etc.

217. *Albeit.* Several times interchanged with *although* in the early eds. In *M. of V.* i. 3. 62, the folios have *albeit*, the 1st quarto *although;* in 1 *Hen. IV.* i. 3. 128 the folios have *although*, the quartos *albeit;* and in *Rich. III.* iv. 3. 6 the folios have *albeit*, the quartos *although*.

219. *Pack'd.* Leagued, in conspiracy; as in *Much Ado*, v. 1. 308: "Who, I believe, was pack'd in all this wrong." Cf. the noun *pack* in *M. W.* iv. 2. 123: "there's a knot, a ging, a pack, a conspiracy against me," etc. Schmidt gives *pack* that sense in iv. 4. 103 above.

229. *God he knows.* Cf. *Rich. III.* iii. 1. 10: "On what occasion, God he knows, not I," etc.

231. *My peasant.* Cf. ii. 1. 81 above.

233. *Fairly I bespoke.* Cf. *T. N.* v. 1. 192: "But I bespake you fair, and hurt you not." See also iv. 2. 16 and iv. 4. 155 above.

239. *Anatomy.* Skeleton. In *K. John*, iii. 4. 40, Death is called "that fell anatomy." For its use = body, cf. *T. N.* iii. 2. 67 and *R. and J.* iii. 3. 106.

242. *Living dead man.* Usually printed "living-dead man;" but it is as well without the hyphen, which is not in the folios.

243. *Took on him as a conjurer.* Pretended to be a conjurer. Cf. 2 *Hen. IV.* iv. 1. 60: "I take not on me here as a physician."

According to Minsheu, "the difference betweene conjuration and witchcraft is that the conjurer seemeth by praiers and invocations of God's powerfull names, to compell the devill to say or doe what he commandeth; the witch dealeth rather by a friendlie and voluntarie conference or agreement betweene him or her and the devill or familiar, to have his or her turne served in lieu or stead of bloud, or other gift offered unto him, especially of his or her soule."

245. *With no face*, etc. Cf. the play upon *half-faced* in *K. John*, i. 1. 94.

248. *Dankish*. Damp; used by S. only here. *Dank* he has five times. Cf. *M. N. D.* ii. 2. 75, *R. and J.* ii. 3. 6, etc.

250. *In sunder*. The reading of the 1st folio. The phrase was apparently going out of use, as the 2d folio substitutes *asunder*. In *Rich. III.* iv. 1. 34, the quartos have *in sunder*, the folios *asunder*. The only other instance of *in sunder* in S. is in *R. of L.* 388.

253. *Satisfaction*. Metrically five syllables; as in 400 below and iv. i. 5 above.

269. *And this is false*, etc. Nearly a repetition (and doubtless unintentional) of 209 above.

270. *Impeach*. Impeachment, accusation. The noun occurs again in 3 *Hen. VI.* i. 4. 60: "no impeach of valour."

271. *Have drunk of Circe's cup*. Have become as irrational as beasts. The only other allusion to *Circe* in S. (perhaps not his) is in 1 *Hen. VI.* v. 3. 35.

273. *Coldly*. Coolly, calmly. Cf. *R. and J.* iii. 1. 55: —

> "Either withdraw into some private place,
> Or reason coldly of your grievances."

276. *With her there*. With that woman there (explained by a gesture); referring to the Courtesan.

282. *Mated*. See on iii. 2. 54 above.

283. *Vouchsafe me speak*. We find the *to* inserted in 394 below. Cf. 25 above.

291. *Unbound.* Dromio plays on the word, as on *bound* in 306 below.

299. *Careful.* Full of care, anxious. Cf. *Rich. II.* ii. 2. 75: "O, full of careful business are his looks!"

Deformed = deforming. This active use of passive participles is common in S. Cf. *disdained* = disdainful in 1 *Hen. IV.* i. 3. 183, *grim-look'd* in *M. N. D.* v. 1. 171, etc. We still use *well-behaved.*

300. *Defeatures.* See on ii. 1. 98 above. Cf. also the use of *defeat* = disfigure, in *Oth.* i. 3. 346. Halliwell-Phillipps quotes Florio: "*Disfare*, to undoe, to spoile, to waste, to marre, to unmake, to defeate."

302. *Neither.* See on 94 above.

309. *Splitted.* See on i. 1. 103 above.

311. *My feeble key of untun'd cares.* "The weak and discordant tone of my voice, that is changed by grief" (Douce).

312. *Grained.* "That is, furrowed, like the *grain* of wood" (Steevens). Cf. *Cor.* iv. 5. 114: "My grained ash," etc.

317. *A little use to hear.* Still some hearing left, some use of my ears.

321. *Syracusa, boy.* There is no comma in the folios, which led Rowe to read "Syracusa bay" and Hanmer "Syracusa's bay."

323. *Sham'st.* For the intransitive use, cf. *A. Y. L.* iv. 3. 136: "I do not shame to tell you what I was," etc.

333. *Genius.* Attendant spirit. Cf. *A. and C.* ii. 3. 19:—

> "Thy demon, that 's thy spirit which keeps thee, is
> Noble, courageous, high, unmatchable,
> Where Cæsar's is not; but near him thy angel
> Becomes a fear, as being overpower'd;"

and *Macb.* iii. 1. 56:—

> "There is none but he
> Whose being I do fear; and under him
> My Genius is rebuk'd as it is said
> Mark Antony's was by Cæsar."

335. *Deciphers.* Distinguishes. Cf. *M. W.* v. 2. 10: "the white will decipher her well enough."

357–362. *Why, here begins . . . met together.* In the folio these lines follow 346. The re-arrangement is due to Capell and is adopted by all the editors. *His morning story* refers to that which he has told the Duke in i. 1.

358. *Antipholuses.* The folio has "Antipholus," which was, however, intended as a plural. For similar contractions of plurals and possessives ending in a sibilant, see p. 113 above.

359. *Semblance.* A trisyllable, like *children* in 361. See p. 113 above.

360. *Her urging of her wrack.* Some change *her* in both places to "his;" but the Duke may refer to what Æmilia has just said.

362. *Which.* Who; as often.

379. *I think it be.* Cf. *Ham.* i. 1. 108: "I think it be no other but even so," etc. The subjunctive *be* is often used after verbs of thinking, etc., and sometimes expresses more doubt than *is*.

389. *Errors all arose.* The folios have "are arose," which the Cambridge ed. retains. If it be what S. wrote it is = *have* arose, or arisen; but it is more likely a misprint, to be corrected as in the text. "Are" is an easy misprint for *all*. "Moreover," as Clarke remarks, "*all* here is quite in Shakespeare's style, and is his way of drawing attention to the *many* errors that have occurred and given the play its name."

391. *It shall not need.* Cf. 3 *Hen. VI.* i. 4. 125: "It needs not;" and Milton, *P. L.* iii. 340: "For regal sceptre then no more shall need."

398. *Sympathized.* Mutually shared or suffered. For other peculiar uses of the word, see *R. of L.* 1113, *Sonn.* 82. 11, and *R. of L.* iii. 1. 52.

400. *Satisfaction.* Metrically five syllables. See on 253 above.

401. *Thirty-three years.* The folio reading, changed by Theobald to "twenty-five" and by Capell to "twenty-three." The modern editors generally follow Theobald, who got his "twenty-five"

by putting together what Ægeon has said of his son's leaving him at the age of "eighteen" (i. 1. 125) and of the "seven short years" (310 above) since he saw him. Capell's "twenty-three" is derived from i. 1. 125 and i. 1. 132. But, as the Cambridge editors (who retain the folio reading) remark, the Duke says (327 above) that he has been patron to Antipholus for "twenty years," and either three or five seems too early an age to assign for the beginning of the patronage. Moreover, Antipholus saved the Duke's life in the wars "long since" (161, 191 above); and his "long experience" of his wife's "wisdom" and her "years" are mentioned in iii. 1. 88, 89. I am inclined to think it is only one of several instances of the poet's carelessness in these little arithmetical matters.

405. *The calendars.* That is, the two Dromios. Cf. i. 2. 41 above.

406. *A gossips' feast.* That is, a sponsors' feast. *Gossip* in this sense is both masculine and feminine. Cf. *W. T.* ii. 3. 41 and *Hen. VIII.* v. 5. 13.

Go with me. Various changes have been made here on account of the repetition of *go;* but, as Clarke remarks, "*go with me* is the burden of the Abbess's speech throughout." The Cambridge editors conjecture, "So to a gossips' feast all go with me."

407. *Such nativity!* Some editors change *nativity* to "felicity," and others to "festivity;" but Clarke well says: "There is something in the repetition of *nativity* which harmonizes with Æmilia's dwelling on the fact that *this present hour* is the birth-hour of her sons. Such reiterations in speeches at the close of a play are not unfrequent with S., who often, as it appears to us, gives this kind of confusedly repeated construction, partly to indicate the tumult of feeling in the speaker, partly to impress upon the audience any special point towards which he desires to draw their attention."

408. *Gossip.* Make merry. Cf. *K. John*, v. 2. 59: —

"at feasts,
Full of warm blood, of mirth, of gossiping."

411. *Lay at host in.* That is, were put up at. Cf. i. 2. 9 above.

416. *Kitchen'd me.* Entertained me in the kitchen; the only instance of the verb in S.

418. *My glass.* My reflection in a mirror. In *T. N.* v. 1. 272 ("If this be so, as yet the glass seems true") the metaphor similarly refers to a case of mistaken identity.

419. *Sweet-fac'd.* Cf. *M. N. D.* i. 2. 88: "Pyramus is a sweet-fac'd man."

423. *Draw cuts.* Draw lots; the only instance of the phrase in S. "Draw lots" occurs only in *A. and C.* ii. 3. 35 and ii. 6. 62 (*Per.* i. 4. 46 is not Shakespeare's).

APPENDIX

Meres's Mention of the Play

The passages in Meres's *Palladis Tamia* (1598) referring to Shakespeare read as follows: —

"As the Greeke tongue is made famous and eloquent by *Homer, Hesiod, Euripedes, Aeschilus, Sophocles, Pindarus, Phocylides* and *Aristophanes;* and the Latine tongue by *Virgill, Ouid, Horace, Silius Italicus, Lucanus, Lucretius, Ausonius* and *Claudianus:* so the English tongue is mightily enriched, and gorgeouslie inuested in rare ornaments and resplendent abiliments by sir *Philip Sidney, Spencer, Daniel, Drayton, Warner, Shakespeare, Marlow* and *Chapman.*

"As the soule of *Euphorbus* was thought to liue in *Pythagoras:* so the sweete wittie soule of *Ouid* liues in mellifluous & honytongued *Shakespeare,* witnes his *Venus* and *Adonis,* his *Lucrece,* his sugred Sonnets among his priuate friends, &c.

"As *Plautus* and *Seneca* are accounted the best for Comedy and Tragedy among the Latines: so *Shakespeare* among y^e^ English is the most excellent in both kinds for the stage; for Comedy, witnes his *Gentlemen of Verona,* his *Errors,* his *Loue labors lost,* his *Loue labours wonne,* his *Midsummers night dreame,* and his *Merchant of Venice:* for Tragedy his *Richard the* 2. *Richard the* 3. *Henry the* 4. *King Iohn, Titus Andronicus* and his *Romeo* and *Iuliet.*

"As *Epius Stolo* said, that the Muses would speake with *Plautus* tongue, if they would speak Latin: so I say that the Muses would speak with *Shakespeares* fine filed phrase, if they would speake English.

"And as *Horace* saith of his: *Exegi monumentum ære perennius; Regaliq; situ pyramidum altius; Quod non imber edax; Non Aquilo impotens possit diruere; aut innumerabilis annorum series & fuga temporum:* so say I seuerally of sir *Philip Sidneys*, *Spencers*, *Daniels*, *Draytons*, *Shakespeares*, and *Warners Workes;* . . .

"As *Pindarus*, *Anacreon* and *Callimachus* among the Greekes; and *Horace* and *Catullus* among the Latines are the best Lyrick Poets; so in this faculty the best among our Poets are *Spencer* (who excelleth in all kinds), *Daniel*, *Drayton*, *Shakespeare*, *Bretton*. . . .

"As these Tragicke Poets flourished in Greece, *Aeschylus*, *Euripedes*, *Sophocles*, *Alexander Aetolus*, *Achæus Erithriæus*, *Astydamas Atheniensis*, *Apollodorus Tarsensis*, *Nicomachus Phrygius*, *Thespis Atticus*, and *Timon Apolloniates;* and these among the Latines, *Accius*, *M. Attilius*, *Pomponius Secundus* and *Seneca:* so these are our best for Tragedie, the Lorde *Buckhurst*, Doctor *Leg* of Cambridge, Doctor *Edes* of Oxforde, maister *Edward Ferris*, the Authour of the *Mirrour for Magistrates*, *Marlow*, *Peele*, *Watson*, *Kid*, *Shakespeare*, *Drayton*, *Chapman*, *Decker*, and *Beniamin Iohnson.*"

Plautus and Shakespeare

The original argument of the *Menæchmi* is thus translated by Warner (see p. 18 above):—

> "Two twinborn sons, a Sicill merchant had,
> Menechmus one, and Sosicles the other:
> The first his father lost a little lad,
> The grandsire named the latter like his brother.
> This (grown a man) long travel took to seek
> His brother, and to Epidamnum came,
> Where th' other dwelt enrich'd, and him so like,
> That citizens there take him for the same:

Father, wife, neighbours, each mistaking either,
Much pleasant error, ere they meet together."

Knight, after quoting it, remarks: "This argument is almost sufficient to point out the difference between the plots of Plautus and of Shakspere. It stands in the place of the beautiful narrative of Ægeon, in the first scene of the *Comedy of Errors*. In Plautus we have no broken-hearted father bereft of both his sons; he is dead, and the grandfather changes the name of the one child who remains to him. Shakspere does not stop to tell us how the twin-brothers bear the same name; nor does he explain the matter any more in the case of the Dromios, whose introduction upon the scene is his own creation. In Plautus, the brother, Menæchmus Sosicles, who remained with the grandsire, comes to Epidamnum, in search of his twin-brother who was stolen, and he is accompanied by his servant Messenio; but all the perplexities that are so naturally occasioned by the confusion of the two twin-servants are entirely wanting. The mistakes are carried on by the 'meretrix, uxor, et socer' (softened by Warner into 'father, wife, neighbours'). We have 'Medicus,' the prototype of Doctor Pinch; but the mother of the twins is not found in Plautus. We scarcely need say that the Parasite and the Father-in-law have no place in Shakspere's comedy. The scene in the Comedy of Errors is changed from Epidamnum to Ephesus; but we have mention of Epidamnum once or twice in the play.

"The *Menæchmi* opens with the favourite character of the Roman comedy — the Parasite; the scene is at Epidamnum. The Parasite is going to dine with Menæchmus, who comes out from his house, upbraiding his jealous wife. But his wife is not jealous without provocation. . . . The Antipholus of Shakspere does not propose to dine with one 'pretty and wild,' and to bestow 'the chain' upon his hostess, till he has been provoked by having his own doors shut upon him. Our poet has thus preserved some sympathy for his Antipholus, which the Menæchmus of Plautus forfeits upon his first entrance. Menæchmus and the Parasite go

to dine with Erotium (meretrix). Those who talk of Shakspere's anachronisms have never pointed out to us what formidable liberties the translators of Shakspere's time did not scruple to take with their originals. Menæchmus gives very precise directions for his dinner, after the most approved Roman fashion: —

> 'Jube igitur nobis tribus apud te prandium accurarier,
> Atque aliquid scitamentorum de foro obsonarier,
> Glandionidem suillam, laridum pernonidem, aut
> Sinciput, aut polimenta porcina, aut aliquid ad eum modum.'

This passage Warner thus interprets: 'Let a good dinner be made for us three. Hark ye, some oysters, a mary-bone pie or two, some artichokes, and potato roots; let our other dishes be as you please.' In reading this bald attempt to transfuse the Roman luxuries into words accommodated to English ideas, we are forcibly reminded how 'rare Ben' dealt with the spirit of antiquity in such matters (*Alchemist*, ii. 1): —

> 'The tongues of carps, dormice, and camels' heels,
> Boil'd in the spirit of sol, and dissolv'd pearl,
> Apicius' diet, 'gainst the epilepsy:
> And I will eat these broths with spoons of amber
> Headed with diamond and carbuncle.
> My foot-boy shall eat pheasants, calver'd salmons,
> Knots, godwits, lampreys: I myself will have
> The beards of barbels serv'd, instead of sallads;
> Oil'd mushrooms,' etc.

"The second act in Plautus opens with the landing of Menæchmus Sosicles and Messenio at Epidamnum. The following is Warner's translation of the scene: —

'*Menæchmus.* Surely, Messenio, I think seafarers never take so comfortable a joy in any thing as, when they have been long tost and turmoiled in the wide seas, they hap at last to ken land.

Messenio. I 'll be sworn, I should not be gladder to see a whole country of mine own, than I have been at such a sight. But I pray, wherefore are we now come to Epidamnum? must we needs go to see every town that we hear of?

Menæchmus. Till I find my brother, all towns are alike to me: I must try in all places.

Messenio. Why then, let 's even as long as we live seek your brother: six years now have we roamed about thus, Istria, Hispania, Massilia, Illyria, all the upper sea, all high Greece, all haven towns in Italy. I think if we had sought a needle all this time we must needs have found it, had it been above ground. It cannot be that he is alive; and to seek a dead man thus among the living, what folly is it?

Menæchmus. Yea, could I but once find any man that could certainly inform me of his death, I were satisfied; otherwise I can never desist seeking: little knowest thou, Messenio, how near my heart it goes.

Messenio. This is washing of a blackamoor. Faith, let 's go home, unless ye mean we should write a story of our travail.

Menæchmus. Sirrah, no more of these saucy speeches. I perceive I must teach you how to serve me, not to rule me.

Messenio. Ay, so, now it appears what it is to be a servant. Well, I must speak my conscience. Do ye hear, sir? Faith, I must tell you one thing, when I look into the lean estate of your purse, and consider advisedly of your decaying stock, I hold it very needful to be drawing homeward, lest in looking your brother, we quite lose ourselves. For this assure yourself, this town, Epidamnum, is a place of outrageous expenses, exceeding in all riot and lasciviousness: and (I hear) as full of ribalds, parasites, drunkards, catchpoles, coney-catchers, and sycophants, as it can hold. Then for courtesans, why here 's the currentest stamp of them in the world. You must not think here to scape with as light cost as in other places. The very name shows the nature, no man comes hither *sine damno.*

Menæchmus. You say very well indeed: give me my purse into mine own keeping, because I will so be the safer, *sine damno.*'

"Steevens considered that the description of Ephesus in the *Comedy of Errors* ('They say, this town is full of cozenage,' etc.) was derived from Warner's translation, where 'ribalds, parasites, drunkards, catchpoles, coney-catchers, sycophants, and courtesans,' are found; the *voluptarii, potatores, sycophantæ, palpatores,* and *meretrices* of Plautus. But surely the 'jugglers,' 'sorcerers,' 'witches,' of Shakspere are not these. With his exquisite judg-

ment, he gave Ephesus more characteristic 'liberties of sin.' The cook of the courtesan, in Plautus, first mistakes the wandering brother for the profligate of Epidamnum. Erotium next encounters him, and with *her* he dines; and, leaving her, takes charge of a cloak which the Menæchmus of Epidamnum had given her. In the *Comedy of Errors* the stranger brother dines with the wife of him of Ephesus. The Parasite next meets with the wanderer, and being enraged that the dinner is finished in his absence, resolves to disclose the infidelities of Menæchmus to his jealous wife. The 'errors' proceed, in the maid of Erotium bringing him a chain which she says he had stolen from his wife: he is to cause it to be made heavier and of a newer fashion. The traveller goes his way with the cloak and the chain. The jealous wife and the Parasite lie in wait for the faithless husband, who the Parasite reports is carrying the cloak to the dyer's; and they fall with their reproaches upon the Menæchmus of Epidamnum, who left the courtesan to attend to his business. A scene of violence ensues; and the bewildered man repairs to Erotium for his dinner. He meets with reproaches only; for he knows nothing of the cloak and the chain. The stranger Menæchmus, who has the cloak and chain, encounters the wife of his brother, and of course he utterly denies any knowledge of her. Her father comes to her assistance, upon her hastily sending for him. He first reproaches his daughter for her suspicions of her husband, and her shrewish temper: Luciana reasons in a somewhat similar way with Adriana, in the *Comedy of Errors*, and the Abbess is more earnest in her condemnation of the complaining wife. The scene in Plautus wants all the elevation that we find in Shakspere; and the old man seems to think that the wife has little to grieve for, as long as she has food, clothes, and servants. Menæchmus, the traveller, of course cannot comprehend all this; the father and daughter agree that he is mad and send for a doctor. He escapes from the discipline which is preparing for him; and the doctor's assistants lay hold of Menæchmus, the citizen. He is rescued by Messenio, the servant of the traveller,

who mistakes him for his master, and begs his freedom. The servant going to his inn meets with his real master; and, while disputing with him, the Menæchmus of Epidamnum joins them. Of course, the *éclaircissement* is the natural consequence of the presence of both upon the same scene. The brothers resolve to leave Epidamnum together; the citizen making proclamation that he will sell all his goods, and adding, with his accustomed loose notions of conjugal duty, 'Venibit uxor quoque etiam, si quis emptor venerit.'

"Hazlitt has said, 'This comedy is taken *very much* from the *Menæchmi* of Plautus, and is not an improvement on it.' We think he is wrong in both assertions."

The Period of the Action

I believe that Hazlitt, Clarke, and others are wrong in assuming that the action of the play is laid in the old classical times. Knight's remarks on this subject also are so good that I cannot forbear quoting them: —

"We have noticed some of the anachronisms which the translator of Plautus, in Shakspere's time, did not hesitate to introduce into his performance. Warner did not do this ignorantly; for he was a learned person, and, we are told in an address of 'The Printer to his Readers,' had divers of this poet's comedies Englished, for the use and delight of his private friends, who in Plautus' own words 'are not able to understand them.' There was, no doubt, a complete agreement as to the principle of such anachronisms in the writers of Shakspere's day. They employed the conventional ideas of their own time instead of those which properly belonged to the date of their story; they translated images as well as words; they were addressing uncritical readers and spectators, and they thought it necessary to make themselves intelligible by speaking

of familiar instead of recondite things. Thus Warner not only gives us marybone pies and potatoes, instead of the complicated messes of the Roman sensualist, but he talks of constables and toll-gatherers, Bedlam fools, and claret. In Douce's Essay 'On the Anachronisms and some other Incongruities of Shakspere,' the offences of our poet in the *Comedy of Errors* are thus summed up: 'In the *ancient* city of Ephesus we have ducats, marks, and guilders, and the *Abbess of a Nunnery*. Mention is also made of several modern European kingdoms, and of America; of Henry the Fourth of France [iii. 2. 121], of Turkish tapestry, a rapier, and a striking-clock; of Lapland sorcerers, Satan, and even of Adam and Noah. In one place Antipholus calls himself *a Christian*. As we are unacquainted with the immediate source whence this play was derived, it is impossible to ascertain whether Shakspere is responsible for these anachronisms.' The ducats, marks, guilders, tapestry, rapier, striking-clock, and Lapland sorcerers, belong precisely to the same class of anachronisms as those we have already exhibited from the pen of the translator of Plautus. Had Shakspere used the names of Grecian or Roman coins, his audience would not have understood him. Such matters have nothing whatever to do with the period of a dramatic action. But we think Douce was somewhat hasty in proclaiming that the *Abbess of a Nunnery*, *Satan*, *Adam and Noah*, and *Christian*, were anachronisms, in connection with the 'ancient city of Ephesus.'

"Douce, seeing that the *Comedy of Errors* was suggested by the *Menæchmi* of Plautus, considers, no doubt, that Shakspere intended to place his action at the same period as the Roman play. It is manifest to us that he intended precisely the contrary. The *Menæchmi* contains invocations in great number to the ancient divinities; — Jupiter and Apollo are here familiar words. From the first line of the *Comedy of Errors* to the last we have not the slightest allusion to the classical mythology. Was there not a time, then, even in the *ancient* city of Ephesus, when there might be an Abbess, — men might call themselves Christians, — and Satan, Adam, and

Noah might be names of common use? We do not mean to affirm that Shakspere intended to select the Ephesus of Christianity — the great city of churches and councils — for the dwelling-place of Antipholus, any more than we think that Duke Solinus was a real personage — that 'Duke Menaphon, his most renowned uncle,' ever had any existence — or that even his name could be found in any story more trustworthy than that of Greene's *Arcadia*. The truth is, that in the same way that *Ardennes* was a sort of *terra incognita* of chivalry, the poets of Shakspere's time had no hesitation in placing the fables of the romantic ages in classical localities, leaving the periods and the names perfectly undefined and unappreciable. . . .

"Warton has prettily said, speaking of Spenser, '*exactness* in his poem would have been like the cornice which a painter introduced in the grotto of Calypso.' Those who would define every thing in poetry are the makers of corniced grottos. As we are not desirous of belonging to this somewhat obsolete fraternity, to which even Warton himself affected to belong when he wrote what is truly an apology for the *Faërie Queene*, we will leave our readers to decide whether Duke Solinus reigned at Ephesus before 'the great temple, after having risen with increasing splendour from seven repeated misfortunes, was finally burnt by the Goths in their third naval invasion;'[1] or whether he presided over the decaying city, somewhat nearer to the period when Justinian 'filled Constantinople with its statues, and raised his church of St. Sophia on its columns;' or, lastly, whether he approached the period of its final desolation, when the 'candlestick was removed out of its place,' and the Christian Ephesus became the Mohammedan Aiasaluck. . . .

"The exceeding beauty and accuracy of scenery and dress in our days are destructive, in some degree, to the *poetical* truth of Shakspere's dramas. It takes them out of the region of the broad and universal, to impair their freedom and narrow their range by a typo-

[1] Gibbon, chap. x.

graphical and chronological minuteness. When the word 'Thebes'[1] was exhibited upon a painted board to Shakspere's audience, their thoughts of that city were in subjection to the descriptions of the poet; but if a pencil as magical as that of Stanfield had shown them a Thebes that the child might believe to be a reality, the words to which they listened would have been comparatively uninteresting, in the easier gratification of the senses instead of the intellect. Poetry must always have something of the vague and indistinct in its character. The exact has its own province. Let Science explore the wilds of Africa, and map out for us where there are mighty rivers and verdant plains in the places where the old geographers gave us pictures of lions and elephants to designate undiscovered desolation. But let Poetry still have its undefined countries; let Arcadia remain unsurveyed; let us not be too curious to inquire whether Dromio was an ancient heathen or a Christian, nor whether Bottom the weaver lived precisely at the time when Theseus did battle with the Centaurs."

The Characters of the Twins

The critics have given little attention to Shakespeare's skill in characterization as illustrated in this play, and least of all as shown in the two pairs of twins. Hazlitt remarks that, "in reading the play it is difficult, without a painful effort of attention, to keep these characters distinct in the minds;" but, as with all his personages, Shakespeare has given them individual characteristics by which we can distinguish them. Some one has said that if his dramas were

[1] See Sidney's *Defence of Poesy*: "What child is there that, coming to a play, and seeing Thebes written in great letters upon an old door, doth believe that it is Thebes?" This rude device was probably employed in the representation of the *Thebais* of Seneca translated by Newton, 1581.

printed without the names of the persons represented being attached to the speeches, we should know who is speaking by "his wonderful discrimination in assigning to every character appropriate modes of thought and expression." Knight, who, so far as I am aware, is the only editor or critic, who has illustrated this at any length in the case of the twin brothers in the present play, remarks: —

"The Dromio of Syracuse is described by his master as

> 'A trusty villain, sir; that very oft,
> When I am dull with care and melancholy,
> Lightens my humour with his merry jests.'

But the wandering Antipholus herein describes himself; he is a prey to 'care and melancholy.' He has a holy purpose to execute, which he has for years pursued without success:

> 'He that commends me to mine own content
> Commends me to the thing I cannot get.
> I to the world am like a drop of water
> That in the ocean seeks another drop.'

Sedate, gentle, loving, the Antipholus of Syracuse is one of Shakspere's amiable creations. He beats his slave according to the custom of slave-beating; but he laughs with him and is kind to him almost at the same moment. He is an enthusiast, for he falls in love with Luciana in the midst of his perplexities, and his lips utter some of the most exquisite poetry:

> 'O, train me not, sweet mermaid, with thy note,
> To drown me in thy sister's flood of tears.
> Sing, siren, for thyself, and I will dote;
> Spread o'er the silver waves thy golden hairs.'

But he is accustomed to habits of self-command, and he resolves to tear himself away even from the siren:

> 'But, lest myself be guilty to self-wrong,
> I 'll stop mine ears against the mermaid's song.'

As his perplexities increase, he ceases to be angry with his slave:

> 'The fellow is distract and so am I,
> And here we wander in illusions:
> Some blessed power deliver us from hence!'

Unlike the Menæchmus Sosicles of Plautus, he refuses to dine with the courtesan. He is firm yet courageous when assaulted by the Merchant. When the errors are clearing up, he modestly adverts to his love for Luciana; and we feel that he will be happy.

"Antipholus of Ephesus is decidedly inferior to his brother, in the quality of his intellect and the tone of his morals. He is scarcely justified in calling his wife 'shrewish.' Her fault is a too sensitive affection for him. Her feelings are most beautifully described in that address to her supposed husband:

> 'Come, I will fasten on this sleeve of thine;
> Thou art an elm, my husband, I a vine,
> Whose weakness, married to thy stronger state,
> Makes me with thy strength to communicate.
> If aught possess thee from me, it is dross,
> Usurping ivy, brier, or idle moss.'

The classical image of the elm and the vine would have been sufficient to express the feelings of a fond and confiding woman; the exquisite addition of the 'Usurping ivy, brier, or idle moss,' conveys the prevailing uneasiness of a loving and doubting wife. Antipholus of Ephesus has somewhat hard measure dealt to him throughout the progress of the errors; but he deserves it. His doors are shut against him, it is true; in his impatience he would force his way into his house, against the remonstrances of the good Balthazar:

> 'Your long experience of her wisdom,
> Her sober virtue, years, and modesty,
> Plead on her part some cause to you unknown.'

He departs, but not 'in patience;' he is content to dine from home, but not at 'the Tiger.' His resolve —

'That chain will I bestow —
Be it for nothing but to spite my wife —
Upon mine hostess' —

would not have been made by his brother, in a similar situation. He has spited his wife; he has dined with the courtesan. But he is not satisfied:

'Go thou
And buy a rope's end; that will I bestow
Among my wife and her confederates.'

We pity him not when he is arrested, nor when he receives the rope's end instead of his ducats. His furious passion with his wife, and the foul names he bestows on her, are quite in character; and when he has 'Beaten the maids a-row, and bound the doctor,' we cannot have a suspicion that the doctor was practising on the right patient. In a word, we cannot doubt that, although the Antipholus of Ephesus may be a brave soldier, who took 'deep scars' to save his prince's life, and that he really has a right to consider himself much injured, he is strikingly opposed to the Antipholus of Syracuse; that he is neither sedate, nor gentle, nor truly loving; that he has no habits of self-command; that his temperament is sensual; and that, although the riddle of his perplexity is solved, he will still find causes of unhappiness, and entertain

'a huge infectious troop
Of pale distemperatures.'

"The characters of the two Dromios are not so distinctly marked in their points of difference, at the first aspect. They each have their 'merry jests;' they each bear a beating with wonderful good temper; they each cling faithfully to their master's interests. But there is certainly a marked difference in the quality of their mirth. The Dromio of Ephesus is precise and antithetical, striving to utter his jests with infinite gravity and discretion, and approaching a pun with a sly solemnity that is prodigiously diverting:

'The capon burns, the pig falls from the spit,
The clock hath strucken twelve upon the bell;
My mistress made it one upon my cheek.
'She is so hot because the meat is cold.'

Again:

'I have some marks of yours upon my pate,
Some of my mistress' marks upon my shoulders,
But not a thousand marks between you both.'

He is a formal humourist, and, we have no doubt, spoke with a drawling and monotonous accent, fit for his part in such a dialogue as this:

'*Antipholus of E.* Were not my doors lock'd up and I shut out?
Dromio of E. Perdy, your doors were lock'd and you shut out.
Antipholus of E. And did not she herself revile me there?
Dromio of E. Sans fable, she herself revil'd you there.
Antipholus of E. Did not her kitchen-maid rail, taunt, and scorn me?
Dromio of E. Certes, she did; the kitchen-vestal scorn'd you.'

On the contrary, the 'merry jests' of Dromio of Syracuse all come from the outpouring of his gladsome heart. He is a creature of prodigious animal spirits, running over with fun and queer similitudes. He makes not the slightest attempt at arranging a joke, but utters what comes uppermost with irrepressible volubility. He is an untutored wit, and, we have no doubt, gave his tongue as active exercise by hurried pronunciation and variable emphasis as could alone make his long descriptions endurable by his sensitive master. Look at the dialogue in the second scene of act ii., where Antipholus, after having repressed his jests, is drawn into a tilting-match of words with him, in which the merry slave has clearly the victory. Look, again, at his description of the 'kitchen-wench'—coarse, indeed, in parts, but altogether irresistibly droll. The twin-brother was quite incapable of such a flood of fun. Again, what a prodigality of wit is displayed in his description of the bailiff! His epithets are inexhaustible. Each of the Dromios is admirable in his way; but we think that he of Syracuse is as superior to the

twin-slave of Ephesus as our old friend Launce is to Speed, in the *Two Gentlemen of Verona*. These distinctions between the Antipholuses and Dromios have not, as far as we know, been before pointed out; but they certainly do exist, and appear to us to be defined by the great master of character with singular force as well as delicacy. Of course the characters of the twins could not be violently contrasted, for that would have destroyed the illusion. They must still 'Go hand in hand, not one before another.'"

The Duration of the Action

The action of the drama is all included in a single day, beginning with the "morning story" of Ægeon and ending in the afternoon soon after "the dial points at five" (v. 1. 118). Its progress is marked by many little references to the time of day which it is unnecessary to point out here. This play and *The Tempest* are the only plays of Shakespeare in which the "unities" of time and place are observed.

List of Characters in the Play

The numbers in parentheses indicate the lines the characters have in each scene.

Duke: i. 1(48); v. 1(43). Whole no. 91.

Ægeon: i. 1(110); v. 1(33). Whole no. 143.

Antipholus of Ephesus: iii. 1(47); iv. 1(48), 4 (44); v. 1(73). Whole no. 212.

Antipholus of Syracuse: i. 2(55); ii. 2(84); iii. 2(86); iv. 3 (27), 4(5); v. 1(22). Whole no. 279.

Dromio of Ephesus: i. 2(33); ii. 1(32); iii. 1(30); iv. 1(1), 4(44); v. 1(21). Whole no. 161.

Dromio of Syracuse: i. 2(2); ii. 2(67); iii. 1(14), 2(62); iv. 1(16), 2(25), 3(44), 4(7); v. 1(11). Whole no. 248.

Balthazar: iii. 1(26). Whole no. 26.
Angelo: iii. 1(2), 2(10); iv. 1(34); v. 1(31). Whole no. 77.
1st Merchant: i. 2(15). Whole no. 15.
2d Merchant: iv. 1(11); v. 1(23). Whole no. 34.
Officer: iv. 1 (3), 4(10). Whole no. 13.
Gaoler: i. 1(1). Whole no. 1.
Servant: v. 1(15). Whole no. 15.
Pinch: iv. 4(12). Whole no. 12.
Æmilia: iv. 1(73). Whole no. 73.
Adriana: ii. 1(55), 2(63); iii. 1(2); iv. 2(34), 4(31); v. 1(75). Whole no. 260.
Luciana: ii. 1(30), 2(8); iii. 2(36); iv. 2(10), 4(5); v. 1(7). Whole no. 96.
Luce: iii. 1(8). Whole no. 8.
Courtesan: iv. 3(26), 4(6); v. 1(3). Whole no. 35.

In the above enumeration parts of lines are counted as whole lines, making the total in the play greater than it is. The actual number of lines in each scene (Globe edition numbering) is as follows: i. 1(159), 2(105); ii. 1(116), 2(221); iii. 1(123), 2(190); iv. 1(113), 2(66), 3(97), 4(162); v. 1(426). Whole no. in the play, 1778.

The play is the shortest of Shakespeare's dramas, being less than half the length of *Hamlet* (the longest), which has 3930 lines. The next shortest is *The Tempest* (2065 lines), and the next *Macbeth* (2109).

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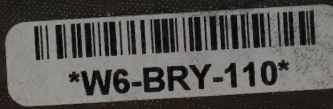
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